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G. L. SIMMONS MEDICAL LIBRARY



G. L. SIMMONS MEDICAL LIBRARY

January 1866.

Monday

Paget. Surg. - 1 P.M. - London Clinic -
9 1/2 St. Bart. 5 P.M. - Ferguson K.C.
1 1/2 clinic St. Thom. - Enchey clinic 142 - Warring Col

Tuesday

8 A.M. - Hutchinson L. 1 1/2 P.M. clinic St. Bart.
9 P.M. - London Hutchinson L. - 9 P.M. Surg. L. St.
1 1/2 clinic St. Thom. - Enchey 142 Warring Col
3 P.M. - Hutchinson L. - 5 P.M. Enchey

Wednesday

1 1/2 P.M. op. St. Barthol - 12 - St. Bart. post.
Paget. Surg. - 11 1/2 Surg on the eye - 2 P.M. London
9 1/2 St. Bart. 5 P.M. - Ferguson K.C. -
9 P.M. - Surg. L. St. Thom. - 1 1/2 P.M. - clinic St.

Thursday

1 1/2 P.M. St. Barthol - 1 P.M. St. Geo. op.
Alt. at 2 P.M. clinic Ferguson K.C.
1 1/2 P.M. clinic St. Thom. - 5 P.M. - Warring Col
Enchey

Friday

8 A.M. Hutchinson L. - (5 P.M. - Warring Col
1 1/2 P.M. clinic St. Thom. - Enchey
3 P.M. - St. Geo. - 9 P.M. Hutchinson L.

Saturday

9 A.M. - St. Bart. Surg. - 1 1/2 P.M. St. Bart. op.
12 - St. Bart. post. - 1 1/2 Kips Col. opera -
3 P.M. Hutchinson L.

Ryne London of the Hos. Monifiles - Evening demonstration
ophthalmoscope - Attendance at 9. any day operation at 11 St.
- childrens Hospital 48-49 Great Army St. W.C. - 9 A.M.
- National Ophthalmic Hos. - Great Pat. St. Regent Park - 9 A.M.
- Tuesday at 2 P.M. - Hunterian Museum & Evening



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GUY'S HOSPITAL
MEDICAL AND SURGICAL
SCHOOL.



1865.

LONDON ·
PRINTED BY ABEL AND FLINT,
LONDON BRIDGE, SE



GUY'S HOSPITAL.

THE MEDICAL SESSION COMMENCES ON THE 2ND OCTOBER,

The Introductory Address will be given by

THOMAS BRYANT, Esq.,

On Monday, the Second of October, at Two o'Clock,

Gentlemen desirous of becoming Students must produce satisfactory testimony as to their Education and Conduct.

Fee for Hospital Practice and Lectures :—

First Year, £40 ; Second Year, £40 ;

And £10 for every succeeding year of attendance.

One payment of £100 entitles a Student to a perpetual Ticket,

Materials used in practical courses are charged extra.

Clinical-Clerks, Dressers, Ward-Clerks, Resident Obstetric-Clerks, and Dressers in the Eye-Wards are selected according to merit from those Students who have attended a second year. Each Dresser (except those in the Eye-Wards) has the privilege of rooms and commons in the Hospital free of charge for one month of his course. The Obstetric-Clerks have the like privileges for two months each—one month as junior, another as senior. Two House-Surgeons are appointed every four months from those Students who have obtained the College Diploma.

The Students are required to conform to the Rules and Regulations for the internal management of the Hospital.

The privileges of a Student will be withdrawn in the event of neglect or misconduct.

Certificates will not be given for Lectures or Practice, unless duly attended.

The Winter Session terminates March 31st.

The Summer Session commences May 1st, and concludes July 31st.

VOLUNTARY EXAMINATIONS

ARE HELD AT FOUR PERIODS OF THE STUDENT'S COURSE, AS FOLLOWS.—

FIRST.—At Entrance—in Elementary Classics, Ancient and Modern History, and Mathematics. The Candidate who distinguishes himself most, receives £25; the second Candidate, £20; and the third, £15. The Entrance Examination will commence this year on the 9th October.

SECOND.—At the end of the first Sessional year, in all the Subjects of the first year's Course of Study. Three Prizes, the first of £30, the second of £25, and a third of £10 10s., (presented by one of the Governors,) are given according to the respective merits of the three first Candidates.

THIRD.—At the end of the second Sessional year, in all the Subjects which form the Course of Study up to that time. First Prize, £35, Second Prize, £30.

FOURTH.—At the end of the third Sessional year, in all the Subjects of the Curriculum. First Prize, £40, Second Prize, £35.

The above Prizes are not awarded unless the Candidates possess sufficient merit.

HONORARY CERTIFICATES are given to those Candidates who pass creditable Examinations.

TREASURER'S GOLD MEDALS.

TWO GOLD MEDALS are given annually by the Treasurer to the Students who, having completed their third year, most distinguish themselves at Special Examinations in Clinical Medicine and Clinical Surgery. One Medal is awarded in each Subject.

SINGLE COURSES OF LECTURES

MAY BE ATTENDED ON THE FOLLOWING TERMS:—

Anatomy, Physiology, Demonstrations and Dissections,
Medicine, Surgery, Chemistry, Midwifery, on the pay-
ment of Five Guineas for each Course of Lectures.

Materia Medica, Medical Jurisprudence, Botany, Practical
Chemistry, Comparative Anatomy, on the payment of
Four Guineas for each Course.

Fee for Attendance on either the Medical or Surgical
Practice of the Hospital:—

| | | |
|--------------|---------|----------------------|
| Three Months | - . . . | Ten Guineas. |
| Six Months | - . . . | Fifteen Guineas. |
| Perpetual | - . . . | Twenty-five Guineas. |

Several of the Lecturers have Vacancies for Resident
Private Pupils.

MEDICAL OFFICERS.

Physicians.—G. H. BARLOW, M.D. ; OWEN REES, M.D., F.R.S. ;
W. W. GULL, M.D.

Assistant Physicians.—S. O. HABERSHON, M.D. ; S. WILES, M.D. ;
F. W. FAYE, M.D., F.R.S.

Surgeons.—EDWARD COCK, Esq. ; J. HILTON, Esq., F.R.S. ;
J. BIRKETT, Esq. ; A. POLAND, Esq.

Assistant Surgeons.—J. COOPER FORSTER, Esq. ; THOMAS BRYANT, Esq. ;
ARTHUR DURHAM, Esq.

Obstetric Physician.—HENRY OLDHAM, M.D.

Assistant Obstetric Physician.—J. BRAXTON HICKS, M.D., F.R.S.

Surgeon Dentist.—J. SALTER, Esq., F.R.S.

Surgeon Aurist.—JAMES HINTON, Esq.

Eye Infirmary.—Consulting Surgeon, JOHN F. FRANCE, Esq.

Surgeon, A. POLAND, Esq.

Assistant Surgeon, C. BADER, Esq.

Apothecary.—JAMES STOCKER, Esq.

LECTURES, &c.

WINTER COURSES.

Medicine.—DR. OWEN REES, and DR. WILKS, *Mondays, Wednesdays, and Fridays, at Three.*

Clinical Medicine.—DR. BARLOW, DR. OWEN REES, and DR. GULL.

Surgery.—MR. BIRKETT and MR. POLAND, *Tuesdays, Thursdays, and Saturdays, at half-past Three.*

Clinical Surgery.—MR. COCK, MR. HILTON, MR. BIRKETT, and MR. POLAND.

Anatomy, Descriptive and Surgical.—MR. COOPER FORSTER, and MR. DURHAM, *Tuesdays, Wednesdays, Thursdays, and Fridays, at Nine.*

Physiology and Microscopic Anatomy.—DR. PAVY, *Mondays, Wednesdays, and Fridays, at a quarter-past four.*

Demonstrations on Anatomy.—MR. BANKART and DR. C. HILTON FAGGE, *Daily.*

Demonstrations on Morbid Anatomy.—DR. MOXON, *Daily, at half-past Two.*

Clinical Lectures on Midwifery and Diseases of Women.—DR. OLDHAM and DR. HICKS.

Chemistry.—DR. ALFRED TAYLOR, *Tuesdays, Thursdays, and Saturdays, at Eleven.*

Experimental Philosophy.—DR. C. HILTON FAGGE, *Wednesdays, at Twelve.*

Lying-in-Charity.—DR. OLDHAM and DR. J. BRAXTON HICKS.

Curators of the Museum.—DR. WILKS and DR. MOXON.

LECTURES, &c.

SUMMER COURSES.

Demonstrations on Cutaneous Diseases.—DR. HABERSHON, *Mondays*, at One.

Materia Medica.—DR. HABERSHON, *Tuesdays, Thursdays, and Saturdays*, at Three.

Clinical Medicine.—DR. HABERSHON, DR. WILKS, and DR. PAVY.

Clinical Surgery.—MR. COOPER FORSTER, MR. BRYANT, and MR. DURHAM.

Midwifery.—DR. OLPHAM and DR. BRAXTON HICKS, *Tuesdays, Wednesdays, Thursdays, and Fridays*, at a Quarter to Nine.

Medical Jurisprudence.—DR. ALFRED TAYLOR, *Tuesdays, Thursdays, and Saturdays*, at Ten.

Pathology.—DR. MOXON, *Saturdays*, at a Quarter to Nine.

Ophthalmic Surgery.—MR. POLAND and MR. BADER, *Mondays*, at a Quarter to Nine.

Aural Surgery.—MR. HINTON.

Dental Surgery.—MR. SALTER.

Comparative Anatomy and Zoology.—DR. PRE-SMITH.

Tuesdays and Saturdays, at a Quarter-past Twelve.

Use of the Microscope.—MR. DURHAM, *Mondays*, at Half-past Twelve.

Botany.—MR. JOHNSON, *Tuesdays, Thursdays, and Saturdays*, at Half-past Eleven.

Practical Chemistry.—DR. STEVENSON, *Mondays, Wednesdays, and Fridays*, Ten to One.

Demonstrations on Operative and Manipulative Surgery.—MR. BRYANT, *Wednesdays*, at Three.

Registrars.—*Medical*—DR. MOXON; *Surgical*—MR. BANKART.

DR. MOXON, MR. BANKART, and DR. HILTON FAGGE, will assist Pupils in their Studies.

The Library, Museums, and Model Rooms are open daily to the Students, from Nine o'clock a.m. till Five o'clock p.m.

MR. STOCKER, Apothecary to Guy's Hospital, is authorised to enter the Names of Students.

DAYS AND HOURS OF ATTENDANCE ON LECTURES AND HOSPITAL PRACTICE.

WINTER SESSION, 1865—66.

| | Hour. | M. | T. | W. | T. | F. | S. |
|--|--------|----|----|----|----|----|----|
| Anatomy | 9 | | — | — | — | — | |
| Dissections | 9 to 4 | — | — | — | — | — | — |
| Examination of Patients for Admission... | 10-30 | | | — | | | |
| Chemistry | 11 | | — | | — | | — |
| Operations on the Eye..... | 11-30 | | | — | | | |
| Experimental Philosophy | 12 | | | — | | | |
| Out-patients seen by Dr. Habershon... | 12 | — | | | | | |
| " " Dr. Wilks | " | | | — | | | |
| " " Dr. Pavy | " | | | | | — | |
| " " Dr. Hicks..... | " | | | | — | | — |
| " " Mr. Forster | " | | | | | | — |
| " " Mr. Bryant | " | — | | | — | | |
| " " Mr. Durham ... | " | | | — | | | |
| " " Mr. Bader | " | | — | | | — | |
| " " Mr. Salter | " | | | | — | | |
| " " Mr. Hinton | " | | — | | | | |
| Vaccination, Dr. Hicks | " | | | | | | — |
| Wards visited by Dr. Barlow..... | 1-30 | — | | | | — | |
| " " Dr. Rees..... | " | | | — | | | — |
| " " Dr. Gull..... | " | | — | | | — | |
| " " Mr. Cock | " | — | | | — | | — |
| " " Mr. Hilton | " | — | | | — | | |
| " " Mr. Birkett..... | " | — | | | — | | |
| " " Mr. Poland..... | " | | | — | | | — |
| Eye Wards | " | — | | | — | | |
| Obstetric Wards by Dr. Oldham..... | " | | — | | — | | |
| " " Dr. Braxton Hicks. | " | — | | | | — | |
| Operations | " | | — | | | | |
| Morbid Anatomy | 2-30 | — | — | — | — | — | — |
| Medicine | 8 | — | | — | | — | |
| Surgery | 8-30 | | — | | — | | — |
| Physiology | 4-15 | — | | — | | — | |
| Physical Society | 7 | | | | | | — |

The Clinical Wards open the first Week in October.

Clinical Lectures are given Weekly.

SUMMER SESSION, 1865—66.

| | Hour. | M. | T. | W. | T. | F. | S. |
|--|---------|----|----|----|----|----|----|
| Midwifery | 8·45 | | — | — | — | — | |
| Pathology | „ | | | | | | — |
| Ophthalmic Surgery | „ | — | • | | | | |
| Medical Jurisprudence..... | 10 | | — | | — | | — |
| Practical Chemistry..... | 10 to 1 | — | | — | | — | |
| Botany | 11·30 | | — | | — | | — |
| Comparative Anatomy and Zoology..... | 12·15 | | — | | | | — |
| Practical Botany | 12·30 | | | | — | | |
| Use of the Microscope..... | „ | — | | | | | |
| Materia Medica | 8 | | — | | — | | — |
| Dental Surgery..... | „ | | | | | | |
| Demonstration on Operative Surgery ... | 2 | | | — | | | |
| Aural Surgery | | | | | | | |

The Summer Clinical Course commences in May, and terminates in July.

The Wards are visited by the Physicians and Surgeons on the same days and hours as throughout the Winter Session.

GUY'S HOSPITAL.

THIS HOSPITAL, founded by THOMAS GUY, in 1721, for the reception of four hundred patients, having been recently enlarged through the aid of a large bequest from the late WILLIAM HUNT, contains at the present time nearly six hundred beds; and, with its extensive buildings and large airing-grounds, occupies an area of about seven acres. The Hospital is divided into Medical, Surgical, Clinical, Ophthalmic, Uterine, and Venereal Wards, independently of separate rooms for special cases. In the year 1864, 80,380 persons were relieved by its means; 5,511 as in-patients, 18,081 as out-patients, and 48,722 as casualties, besides 6,109 who received advice for minor injuries, and 1,608 women who were attended in their confinements. Between four hundred and four hundred and fifty patients are now received into the older buildings, and one hundred and fifty into the wing of the new building already completed; the latter when finished, will accommodate upwards of three hundred patients.

According to the provisions of the Founder's Will, confirmed by Act of Parliament, the Hospital is under the care of sixty Governors, the Treasurer being the general acting manager, and having the especial direction of the Medical School. Under the arrangements adopted by this body, the ordinary Medical Staff of the Hospital consists of three Physicians and three Assistant-Physicians for general medical cases; two Obstetric Physicians; three Surgeons, and three

Assistant-Surgeons for general surgical cases ; also Ophthalmic, Dental, and Aural Surgeons ; besides other Professors not engaged in the care of patients, who assist as lecturers, &c., in the School. Of late years there have been four Surgeons.

The Physicians and Surgeons have distinct wards ; two of which, containing together forty beds, are especially devoted to clinical teaching in medicine. The care of these latter is taken in rotation by the Physicians during the winter session, and by the Assistant-Physicians during the summer session. The clinical patients are selected by the Physician or his Clerks from all applicants for admission ; their symptoms are carefully recorded, and their cases form the subjects of regular clinical lectures. The Surgeons, also in rotation, select cases from the general wards for the special purpose of clinical instruction, and lecture upon them during the winter, the Assistant-Surgeons carrying on similar work during the summer. Apart from these clinical records, all the cases admitted into the Hospital are reported by Clerks attached to each Physician and Surgeon. Thus, during the whole sessional year there are clinical lectures, both in Medicine and Surgery every week. The Obstetric Physicians, and the Ophthalmic, Dental, and Aural Surgeons, also give clinical and practical instruction in their several departments. The Medical and Surgical out-patients supply extensive opportunities for the observation of cutaneous, infantile, syphilitic, and other diseases ; and afford to all Students the means of acquiring practical knowledge, and opportunities of performing many minor surgical operations. Cots are distributed throughout the female wards for the accommodation of children ; and, during the last year nearly 400 were admitted ; 166 under five, and 228 under ten years of age. The Assistant-Physicians take charge of the general, whilst their Seniors have the charge of the clinical wards, during the winter session.

Wards containing thirty beds are devoted to Ophthalmic

Surgery, and the patients in these have their special dressers and reporters, appointed in the usual manner. About 2,500 Ophthalmic cases are seen annually as out-patients. Of late years the eye department of the Hospital has been greatly extended, a room has been specially fitted up for the performance of operations on the eye, which average not less than 500 annually, and another large apartment has been provided with ophthalmoscopes for the use of the Students.

A Surgeon has likewise been appointed to treat especially diseases of the Ear, and to afford practical instruction.

Every facility and encouragement is thus given to the Students to observe for themselves, to record facts from personal observation, to examine and study at the bed-side, and thus to acquire the ability of investigating, as well as experience in treating disease. Clinical study and reporting have been for some years paramount elements in the education of a Guy's Student, and engage almost his entire attention after preliminary work and lectures have been completed. A large number of Students become reporters to the Physicians and Surgeons; and the diligence with which they perform the duties of these offices is taken as one of the most important tests of their fitness to act as dressers or clinical clerks. The reports of cases, although they are not looked upon as complete records, but as means of instruction, have been usually transcribed into registers set apart for the purpose, and kept in the clinical rooms. In these rooms—the one in connection with the Medical, the other with the Surgical wards—the Students can write out their notes, and have the use of chemical apparatus, microscopes, etc. There are two Registrars—one Medical and one Surgical—to assist and direct Students. The present plan is a development of that originally adopted by the Clinical Society of Guys, established more than Thirty years ago by the Students themselves, and now incorporated into the general arrangements of the Medical School.

THE MEDICAL EXAMINING COUNCIL

Consists of Members of the Staff elected in rotation, whose duty it is to meet from time to time, and take into consideration the fitness of the Pupils to fill the various offices open to them. They receive reports from the Registrars, returns from the Demonstrators and Janitor, and recommend to the Treasurer candidates whom they judge most eligible for the appointments below enumerated.

PUPILS' APPOINTMENTS.

All these appointments are given according to the respective merits of the candidates, and without payment.

The *House Surgeons* are appointed by the Treasurer from among those gentlemen who have obtained the diploma of the Royal College of Surgeons. Each holds office for a period of four months, acting as junior for the first two, as senior for the last two months of his term. The Junior House Surgeon is provided with commons. He has the general superintendence of the surgical casualty department, and assists his senior when required. The Senior House Surgeon resides in the Hospital and is boarded free of expense. In the absence of the Surgeons and Assistant Surgeons he has the general superintendence of the Surgical Wards.

The *Clinical Clerks* are selected from those students who have been most diligent as reporters in the wards. Having had some preliminary experience, they are expected to draw out extended and accurate reports, which may constitute the basis of Clinical Lectures.

The *Dressers* are selected from those gentlemen who have completed their second year. They hold office for six months each. Three are attached to each Surgeon. Two of their

number in rotation live in the Hospital, and board with the House Surgeons free of expense.

The *Dressers in the Eye Ward* especially attend to and report upon the Ophthalmic cases. They hold office for four months each.

The *Obstetric Clerks*, two in number, reside within the Hospital, and are boarded free of charge. Each holds office for two months—one month as junior and one month as senior. Their duty is to accompany the junior pupils to their first case of labour, to assist them in difficult cases, and to superintend generally the working of the Lying-in Charity. They are not allowed to use instruments without the sanction of one of the Obstetric Physicians. The Medical Examining Council considers the exhibition by a pupil of diligence and skill in his attendance on Midwifery cases the best qualification for this appointment.

Special Certificates are given to those gentlemen who have attended one hundred cases.

The *Post Mortem Examination Clerks*, two in number, are selected from among the senior Students. They hold office for two months each. Their duty is to open the bodies and remove the organs under the superintendence of the Demonstrators of Morbid Anatomy. Opportunities are afforded to Students who are more especially interested in this branch of study for minute investigation by the aid of the microscope. The diseased parts are exhibited to the pupils, and commented upon by the Demonstrators.

The *Assistant-Surgeons Dressers* and *Dressers in the Surgery*. In order to meet the requirement of the Royal College of Surgeons, that every Candidate for the Membership present a Certificate of Six months Practical Surgery, it has been arranged, that all Students who have not otherwise obtained such Certificates shall hold each of the above appointments for a period of three months.

The *Reporters* or *Ward Clerks* are chosen from those Students who have been diligent in their studies during the first winter session; they are expected to attend the Physicians or Surgeons to whom they have been appointed, to note down the history or daily symptoms of cases, and to transcribe them. The reports are examined by the Medical or Surgical Registrar, and his opinion of their value is forwarded to the Medical Examining Council. Students are encouraged to examine for themselves, and to correct their observations by the remarks of the Physicians and Surgeons at the bed-side.

Special Certificates are given to those gentlemen who have faithfully performed the various duties of the above appointments.

THE SCHOOL DEPARTMENT

Consists of Two Theatres, Anatomical, Pathological, and Comparative Anatomy Museums, Model-room, Dissecting-room, Materia Medica Museum, Chemical Laboratories, Library, and all other necessary accommodation.

The Museum of Human Anatomy, divided into Anatomical and Pathological departments, is under the care of the Curators, Dr. Wilks and Dr. Moxon.

The Anatomical department contains about 2,000 preparations of the various organs and tissues. The earliest contributors were Sir A. Cooper, Dr. Hodgkin, Mr. Key, and Mr. Cock. A valuable series of skulls of all nations, some specimens being very rare may first be noticed. The section devoted to the teeth is next in order, and for the sake of convenience, includes the pathological collection commenced by Mr. Fox, much increased by Mr. Bell, and now superintended by

Mr. Salter. For the various dissections of the brain, spinal cord, and nerves, the Museum is indebted to Mr. Hilton, and for a series of injected preparations showing the ovum in course of development, to Dr. Oldham. The wax models of the different regions and organs contained in this division stand unrivalled as works of art, and present the most complete and minute representations of the anatomy of the human body in existence; all of them were made within the walls of the Institution by Mr. Towne, from dissections by Mr. Hilton, supplemented by a few by Mr. Callaway. Their object is not to supersede the necessity of dissection on the part of the Student, as some have misapprehended, nor have they that effect. Besides other advantages which they possess, such as presenting the ordinary relation of parts, etc.: many of them are from dissections more elaborate than the time or skill of a Student could enable him to produce; and others represent complex relations of parts which could not be arrived at without many separate dissections, and a knowledge of which the Student could not in many instances obtain without assistance from art. Although their great beauty and delicacy of finish may be appreciated by the uninstructed, yet they can be adequately prized only by the anatomist, who sees in these models an actual representation of all that his utmost perseverance could effect upon the recent tissues. It is but due to the labour and talent here shown, to draw attention to this distinction, particularly as their general beauty is apt to cause their special merit, namely their strict truthfulness and accuracy to be overlooked. The models of the brain deserve particular notice; there are thirty showing different sections through various parts of the organ, and thirty-nine illustrating its development from the earliest foetal conditions, and the arrangement of the cerebral convolutions in the principal varieties of the human race. The latter may be compared

with great interest with the models of the brains of animals in the Museum of Comparative Anatomy.

The organs of sense are fully illustrated, especially the ear, the complex parts of which have been developed with great skill. The entire distribution of the nervous system is shown, as well as the various other systems of the body. Drawings accompany each model, in order to aid the Student in his references.

The Pathological Department is divided into twelve sections. It contains 5,000 specimens, with 2,000 drawings, representing the appearances in the recent structures. The drawings are arranged in a cabinet, so as to correspond to the different sections, which are as follows :—

1. Diseases of Bone. This section contains some very interesting specimens collected by Sir A. Cooper, illustrating fracture of the neck of the thigh bone ; and also several, as do other sections, from the valuable collection of the late Mr. T. E. Bryant, of Kennington.

2. Joints, Ligaments, etc. This contains specimens by Sir A. Cooper, of dislocation of the hip, and preparations by Mr. Aston Key, illustrative of the pathology of the joints. These two sections occupy the greater part of the lower gallery, and number 1,248 preparations.

3. Heart, Arteries, Absorbents, etc. There are 534 preparations in this section, including many remarkable malformations. Among them may be noticed dissections by Mr. Cock of some of the earliest cases, in which ligatures were placed on the subclavian, iliac vessels, etc., by Sir A. Cooper and Mr. Key.

4. Nervous System and Skin. This section contains 348 preparations. Those of the skin include many tumours of various descriptions.

5. Respiratory Organs. Here are 399 specimens. This department has been especially enriched by Dr. Addison, by his illustrations of Phthisis.

6. Digestive Organs, Liver and Spleen. The various diseases of the separate organs are illustrated by 740 preparations; among which are a large number of Biliary Calculi.

7. Urinary Organs, etc. This section contains the original specimens of diseased kidney, collected by Dr. Bright, illustrative of the disease, now designated by his name, and already well known from having been described in his works. With these are specimens of diseases of the bladder, which, with the preceding, amount to 296 preparations. In this department are the Urinary Calculi, 350 in number put up and analysed by Drs. Marcet, Babington, Owen Rees, Golding Bird, and Odling. There are also more than 30 specimens of the Supra-Renal Capsules, showing the peculiar disease first pointed out by Dr. Addison.

8. Female Generative Organs. In this section are some specimens of ovarian cysts, which received the special attention of Dr. Hodgkin, in his elucidation of this form of disease; also very many illustrations of diseases of the breast, many of which are due to the investigations of Mr. Birkett. Instead of a few examples of chronic mammary tumour, there are now above 100 specimens of adenocèle. This section numbers in all 396 preparations.

9. Male Generative Organs. Among the 218 preparations in this section are many examples of diseases of the testis, referred to by Sir A. Cooper.

10. Peritoneum. In this section are 226 preparations, including many which have illustrated the writings of Sir A. Cooper, Mr. Key and Mr. Cock, on Hernia.

11. Utero-gestation. For numerous specimens in this section we are indebted to Dr. Lever and Dr. Oldham.

It contains several cases of extra-uterine foetation, various diseases of the ovum, and a variety of malformed foetuses, as well as some malformed organs of adults. Specimens, 149.

Numerous wax models, representing the effects of different poisons on the stomach, marks of violence on the body, the state of the lungs of new born children, &c., &c., are likewise included in this section.

12. Parasites.

A revised Catalogue of the Pathological department, by Dr. Wilks has been completed.

Besides the specimens contained in these various sections which are catalogued and numbered, there are numerous duplicate specimens preserved in jars for the use of the lecturers and others, which can be handled and thoroughly examined, while the more valuable examples in glass are safe from the risk of injury.

The Anatomical Model Room also contains the numerous specimens which have accompanied the successful "Astley Cooper Prize Essays."

Adjoining the Museums are two lesser rooms—one is the microscopic-room, where one of Powell and Lealand's instruments is kept, with several hundred specimens of the various structures of the body, presenting a complete histological series. The other room contains the volumes of records of the *post mortem* examinations commenced by Mr. Key, Dr. Hodgkin, Mr. Wilkinson King, and since carried on by the demonstrators of morbid anatomy. The present plan, adopted by Dr. Habershon and Dr. Wilks, consists in filling up blank forms with the daily *post mortem* reports, which at the end of the year are bound together.

The Pathological Department has also been greatly enriched by a series of models, 600 in number, illustrating all the

ordinary varieties of diseases of the skin, as well as several others which are rare and less generally recognised. Among the latter may be mentioned the form of keloid, pointed out by Dr. Addison, and the bronzed skin which accompanies disease of the supra renal capsules. A catalogue by Dr. Habershon, according to the classification of Willan and Bateman accompanies these models.

Besides the preparations and drawings above named, there are about 2,000 diagrams for the use of the lecturers on Anatomy, Physiology, Medicine, Surgery and Midwifery, and Comparative Anatomy. There are, also, 330 pathological casts in plaster, showing various deformities, dislocations, herniæ, etc.

The *Museum of Comparative Anatomy* occupies the left wing of the Museum, and contains 2,500 specimens. The ground-floor is principally occupied by articulated skeletons, arranged in the Cuvierian order from man downwards. The series is very complete, and contains rare and beautiful examples. In the galleries, the preparations are placed in physiological sections, each of which is well illustrated; for example, of the nervous system there are nearly sixty dissections, principally made by Dr. Gull. The original contributors were Mr. Bell, Mr. Morgan, and Mr. Wilkinson King. Mr. Towne has also of late added much to the value of this department, by elaborate wax models of those organs or structures which could not be preserved in the recent form. Among these are a complete series of models, exhibiting the changes in the egg during incubation, proceeding from the germinal vesicle to the full grown chick. Also models of the brains of animals of the various classes, showing the gradual development of the lobes and convolutions up to the human type. These may be usefully compared with the models exhibiting the development of the human brain in the adjoining Museum.

The *Dissecting Room* is of recent construction, and has many arrangements deserving notice; it is open daily, is well lighted, warmed, and ventilated, and in all respects adapted for its purpose. The Demonstrators of Anatomy attend daily to assist the pupils.

Near the dissecting room is the Physiological Laboratory occupied by Dr. Pavy. Here, experiments are prepared for practically illustrating the lectures on Physiology.

The *Museum of Materia Medica* contains specimens of all the drugs and preparations in general use under the different forms ordinarily met with in commerce, also with their principal adulterations. It is now under the superintendence of Dr. Habershon. The specimens can be conveniently referred to and studied. A second series of specimens is for the use of Students to give facilities for tactile examination. Dr. Golding Bird added a collection of rare proximate principles illustrating the recent advancement in the chemistry of the animal fluids. A beautiful series of metallic ores, many of them collected by the late Arthur Aikin, are arranged in glass cases.

A *Laboratory* is adjacent, in which everything is prepared for Dr. Taylor's lectures on Chemistry and Medical Jurisprudence, the adjoining Medical Theatre being used for these courses, as well as for that on *Materia Medica*.

A Laboratory for Practical Chemistry, under the superintendence of Dr. Stevenson, is fitted up for the summer season, with working benches, sets of reagents, gas, water, etc., for the use of the Students.

Nearly all the Students now avail themselves of the opportunities thus afforded for acquiring a practical knowledge of these subjects.

The *Library* contains upwards of 5,000 volumes, and is supplied with weekly, monthly and quarterly journals of

Medicine, Natural History, and Philosophy. It is open to the Students daily, from 9 a.m. to 5 p.m. Each Student is allowed to take home one volume, which must be returned by ten o'clock the following morning. Adjacent to this is a reading room where newspapers and miscellaneous journals are taken in.

The *Pupils' Physical Society* is the representative of the old Physical Society of Guy's. The meetings take place on alternate Saturdays, at seven in the evening, when a paper is read by a member on some professional subject, and a discussion follows. The Society has always been in a prosperous state, and has been most advantageous to the Students. It is under the especial patronage of Mr. Cock,—Mr. Durham and Dr. Moxon kindly acting as Secretaries.

A prize of £10 from the funds of the Society is given at the end of the session to the member who sends in the best essay, and report of cases. And a second prize of £10 is given to the member who is judged to have read the best essay before the Society.

Guy's Hospital Reports.—These Reports have been issued in one or two volumes annually, since the year 1836, and are for the most part records of cases that have been in the Hospital. Subscribers names are sent to the Editor—Dr. Wilks.

The *Chapel* contains accommodation for Students, as well as for other members of the Institution. There is Sunday and week-day service. The Governors have erected Tablets to the memories of the late Sir A. Cooper and Dr. Addison. A fine Statue of the Founder, by Bacon, is placed opposite the Altar.





GUY'S HOSPITAL REPORTS.

—:0:—

This work, which was commenced in the year 1836, has now reached the Third Series; the Tenth Volume of which was issued last October, with an Index. An eligible opportunity is, therefore, now offered to gentlemen who wish to commence their subscriptions.

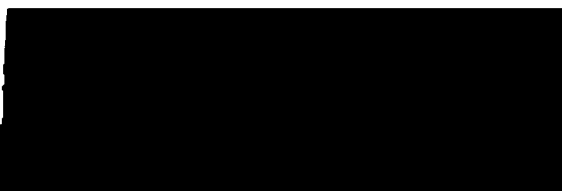
One Volume is published annually in October, at the following Terms :—

Terms of Subscription, including Postage on Delivery, 6s.

Terms to Non-Subscribers.. .. 7s. 6d.

Post Office Orders to be drawn in favor of Mr. MARK SHATTOCK, addressed to Guy's Hospital, S.E., and made payable at the Borough Post Office; to whom also Subscribers names may be sent.

In the ensuing Volume, there will be commenced a series of Chromo-lithographs of the appearance of the Human Eye, in health and disease, from original drawings made with the aid of the ophthalmoscope, and taken from persons attending at Guy's Hospital. A description will be given by Mr. BADER, the Ophthalmic Surgeon. It is expected that the entire number of drawings will exceed a hundred, and thus constitute a collection of Illustrations of the Eye such as has never before been published.



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PROSPECTUS

OF

KING'S COLLEGE, LONDON.

DECEMBER 22, 1865.

FULLER PARTICULARS UPON ALL SUBJECTS CONNECTED WITH THE COLLEGE MAY BE OBTAINED FROM THE "KING'S COLLEGE CALENDAR." THIS BOOK MAY BE PROCURED AT THE SECRETARY'S OFFICE, PRICE 2s 6d., OR IT WILL BE SENT BY POST, ON REMITTING THREE SHILLINGS IN STAMPS TO J. W. CUNNINGHAM, ESQ. KING'S COLLEGE, LONDON. W.C.

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N.B.—The only Body in London that can confer any kind of Degree is the "University of London." For information, apply to the Registrar of the University, Burlington House, Piccadilly.

LONDON:
PRINTED BY R. CLAY, SON, AND TAYLOR, BREAD STREET HILL.

King's College, London.

PATRON.

HER MOST EXCELLENT MAJESTY THE QUEEN.

VISITOR.

HIS GRACE THE LORD ARCHBISHOP OF CANTERBURY.

OFFICIAL GOVERNORS.

THE RIGHT HON. THE LORD CHANCELLOR.

HIS GRACE THE LORD ARCHBISHOP OF YORK.

THE RIGHT HON. AND RIGHT REV. THE LORD BISHOP OF LONDON.

THE RIGHT HON. THE LORD CHIEF JUSTICE OF THE QUEEN'S BENCH.

THE RIGHT HON. THE SECRETARY OF STATE FOR THE HOME DEPARTMENT.

THE RIGHT HON. THE SPEAKER OF THE HOUSE OF COMMONS.

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WILLIAM COTTON, ESQ.

PRINCIPAL.

REV. RICHARD WILLIAM JELF, D.D.

SECRETARY.

JOHN WILLIAM CUNNINGHAM, ESQ.

N.B.—The next day fixed for the Examination of Candidates for admission into this Department, is Tuesday, Jan. 23, 1866. The opening Service in the College Chapel will take place on Thursday, Jan. 25, at 11 A.M.

KING'S



COLLEGE

LONDON.

Theological Department.

THE object in view in this Department of King's College is to provide a system of sound Theological Instruction, essentially practical in its nature, for the large and important class of young men who propose to offer themselves as Candidates for Holy Orders.

This Department is under the immediate superintendence of the Principal of King's College, who lectures twice in each week on the 39 Articles, and is conducted by the following Professors and Lecturers:

| | |
|--------------------------------|--|
| The Rev. E. H. PLUMPTRE, M.A. | { Professor of the "Exegesis of the New Testament." |
| The Rev. STANLEY LEATHES, M.A. | { Professor of "Hebrew and the Exegesis of the Old Testament." |
| Rev. CANON ROBERTSON, M.A. | Professor of "Ecclesiastical History." |
| Rev. SAMUEL CHEETHAM, M.A. | Professor of "Pastoral Theology." |
| Rev. A. I. McCaul, M.A. | { Lecturer of "Hebrew and the Exegesis of the Old Testament." |
| JOHN HULLAH, Esq. | Professor of "Vocal Music." |
| Rev. A. J. D. D'ORSEY, B.D. | Lecturer in "Public Reading." |

The superintendence of the Choir is entrusted to W. H. MONK, Esq.; and Lectures on Public Health are given by W. A. GUY, Esq. M.B. Cantab.

The course of Instruction in this Department embraces the Evidences of Natural and Revealed Religion; the Holy Scriptures in the Original Languages; the Thirty-nine Articles of Religion; the Book of Common Prayer; Ecclesiastical History, both Ancient and Modern; and the theory and practice of the Pastoral Office, including the reading of the Liturgy, and the composition and delivery of Sermons.

A course of eight Lectures on Public Health, in all its bearings, is given in the Lent Term of each year. Instruction is also given within the College in the theory and practice of Congregational Singing.

The following persons are admitted Students of this Department:—

- A. 1. Any Graduate of Oxford, Cambridge, Durham, or Dublin:
 - a. Having produced evidence of his Degree; b. Having produced a written authorization by a Bishop; c. Having passed a satisfactory examination in the History of the Old and New Testaments, may be admitted as a Matriculated Student of the Theological Department for a period, not less than two Academical Terms.

II. Such Student shall attend all the lectures and pass all the terminal examinations, and shall conform in all respects to the regulations of the College.

III. The Fees, payable in advance, shall be Ten Guineas per term, in addition to the Matriculation Fees

IV. These conditions having been fulfilled, the Principal shall be empowered to grant an official Certificate, which may be exhibited for the satisfaction of that Bishop to whom the Student may apply to be admitted to Holy Orders.

or,

I. Any Graduate, as aforesaid, who has fulfilled the conditions specified under A. I. may be admitted as a non-matriculated Student in Theology.

II. Such Student shall attend, for at least three terms, the following Lectures:—

a. Dogmatic Theology (the 39 Articles), on Monday at 11, and on Friday at 10.20.

b. On the Old Testament, on Friday at 1.

c. On Ecclesiastical History, on Thursday at 2.30;

or,

On Hebrew, Tuesday and Friday, either at 2.30 or at 3.30.

d. On the New Testament, on Thursday at 11.

e. On the Gospels, Monday at 2.15, and Tuesday at 1;

or,

On the Epistles, Monday at 12.15, and Tuesday at 11.15.

III. Such Student must pass the terminal examination in each subject.

IV. The Fees for this Course, payable on entrance, will be as follows:—

a. Dogmatic Theology, no Fees, but a gift of 2*l.* 2*s.* a term, or 5*l.* 5*s.* for the year, to the Chapel Improvement Fund.

b. and c. 4*l.* 4*s.* a term, or 10*l.* 10*s.* for the year in one sum.

d. and e. 4*l.* 4*s.* a term, or 10*l.* 10*s.* for the year in one sum.

V. These conditions being fulfilled, such Student shall be entitled to a Certificate, signed by the Professor of such Course of Lectures, and countersigned by the Principal.

...

B. All Students of King's College, London, who, having passed three years in the Department of General Literature and Science, and fulfilled the required conditions, shall have received the Diploma of an Associate.

C. All persons of the age of twenty-one, who, after having been examined and reported as eligible by the Principal, shall obtain the recommendation of a Bishop. The necessary qualifications are, the Four Gospels in Greek; a knowledge of the Historical Books of the Old Testament, a thorough acquaintance with the Church Catechism, with Scripture proofs; Latin and Greek Grammar; Bacon's Essays; and a grammatical knowledge of some one Greek, and some one Latin Classical book, which may be selected by the Candidate himself, from the following List:—

| | |
|--|---|
| HOMER. — Books I II III. | CICERO — "De Finibus" |
| ONE GREEK TRAGEDY. | CAESAR. — "De Bello Gallico." Three Books. |
| HERODOTUS Book II. or any two other Books. | SALLUST. |
| THUCYDIDES. — One Book. | LIVY — Two Books |
| XENOPHON. — "Cyropaedia" Books I II III | TACITUS — "De Moribus Germanorum," and "Agricola." |
| "Anabasis." Books I, II, III. | VIRGIL — Three Books of the Aeneid, or the Georgics |
| CICERO — "De Officiis" | HORACE. — The Odes; the Satires. or the Epistles |
| — "De Natura Deorum." | |

An acquaintance with a small pamphlet (Initia Hebraica) of four pages on the

Hebrew Alphabet, by the late Rev. A. McCaul, D.D. is also expected ; this may be purchased at the Secretary's Office, King's College, price 6*d.* or by post 7*d.*

Regulations affecting Candidates under B. and C.

1. Every Candidate for admission, not being an Associate of the College, must send to the Principal, seven days previous to the examination, a written application for admission, accompanied by a certificate of good moral and religious character from the Clergyman of his parish, or of the parish in which he has last resided. The names of one or more friends to whom the Candidate is well known, must also be given as Referees. The form of application may be obtained from the Secretary of King's College.

2. Previously to Matriculation each Student must subscribe the Thirty-nine Articles of Religion, as well as a declaration that he will conform to all the rules and regulations of the College.

3. The Course of Study must be continued during at least Six Academical Terms (two years). Examinations take place in each of the several branches of instruction every Term, and a probationary *viâd core* must be passed by every Student in his fourth or fifth Term. At the close of the course of two years a strict examination takes place; and to all Students who have merited such a distinction by their attainments, and by their good character during the period of their Studies in King's College, the Principal is empowered by the Council to grant a Certificate of attainments, which may be exhibited for the satisfaction of that Bishop to whom any Student may apply to be admitted as a Candidate for Holy Orders.

4. The two Archbishops and twenty-five of the Bishops have consented to admit as Candidates for Holy Orders those Students who shall produce the College Certificate.

5. The Board of Examiners hold examinations for Certificates at the *end* of the Michaelmas, Lent, and Easter Terms.

6. Theological Associates, being in Holy Orders, are permitted, subject in each case to the Principal's approval, to wear a distinctive Hood; for particulars see the Calendar.

7. The Fees for attending the full prescribed Course are 10*l.* 10*s.* per Term for all Associates of King's College, London; and 12*l.* 12*s.* per Term for all other Students. The Fees for the first two Terms must, except by special permission, be paid upon entrance, in addition to 5*l.* 17*s.* 6*d.* for Matriculation Fees.

8. The Academical Year consists of Three Terms.

Michaelmas Term, from about the 1st of October to the week before Christmas

Lent Term, from about the 20th of January to the week before Easter.

Easter Term, from about ten days after Easter to the end of June.

9. Gentlemen (not being Graduates) not wishing to attend the whole Course may select any one or more subjects, at the following Fees:—

| | Fees per Term. | Fees per the Year. |
|--|----------------|--------------------|
| | £ s. d. | £ s. d. |
| Ecclesiastical History | 5 8 0 | 5 8 0 |
| Hebrew and the Exegesis of the Old Testament | 4 4 0 | 10 10 0 |
| Exegesis of the New Testament | 4 4 0 | 10 10 0 |
| Pastoral Theology | 2 2 0 | 5 5 0 |
| The Evidences | 2 2 0 | 5 5 0 |
| Public Reading | 2 2 0 | 5 5 0 |
| Vocal Music | 2 2 0 | 5 0 |
| Public Health | 1 1 0 | |

10. Residence is provided within the College precincts for a limited number of Students.

Scholarships. The following are given in this Department —

- One of £50 every year, in Modern History.
- One of £50 " in English Literature.
- One of £40 " in Classics, and one of £40 in Mathematics, for two years.
- One of £30 " and one of £30 in ditto
- One of £30 " in Divinity (open to other Departments).

Students who have pursued their Studies in this Department of the College for three years, and have fulfilled the required conditions, are entitled, under rules laid down in the Calendar, to the Diploma of "Associate of King's College." This privilege is also extended to all students who have passed through a Course of *two* years' study at the College, if they have previously passed *two* years either in King's College School, or in one of the Schools in Union, and had passed at least one term in the highest form of that School before leaving it.

Students of this Department, who have obtained the Diploma of "Associate of King's College," are entitled to enter the Theological Department, with the view of becoming Candidates for Holy Orders.

Dinner is provided in the College Hall every day at 6 o'clock for such Students as may wish to avail themselves of that accommodation.

Residence of Students.—Rooms are provided within the walls of the College for the residence of a limited number of Matriculated Students. The Censor of the College lives within its walls, and to him is committed by the Council the superintendence of all resident Students under academical discipline. See page 23.

Some of the Professors, &c. receive Pupils into their houses. See page 24.

The different Classes in this Department are likewise open to Gentlemen who, being unable to attend the whole course, may wish for the opportunity of studying any particular subject. The following are the Fees for admission to separate Courses —

| | | Term | | | Per Ann | | |
|------------------------------------|-------------------------------|------|----|----|---------|----|----|
| | | £ | s. | d. | £ | s. | d. |
| Classical Literature | Prof Rev Jas. G. Lonsdale | 4 | 4 | 0 | 10 | 10 | 0 |
| Mathematics | Profes. Rev. T. G. Hall . . . | 4 | 4 | 0 | 10 | 10 | 0 |
| Modern History | Prof. Rev J. S. Brewer . . . | 2 | 2 | 0 | 5 | 5 | 0 |
| English Language, Composition &c } | | 2 | 2 | 0 | 5 | 5 | 0 |
| Hebrew | Prof Rev. S. Leathes, M.A. | 2 | 2 | 0 | 5 | 5 | 0 |
| French Language | Profes. Mariette | 2 | 2 | 0 | 5 | 5 | 0 |
| German Language | Profes. Buchheim, Ph. D . . . | 2 | 2 | 0 | 5 | 5 | 0 |
| Italian Language | Profes. Pistrucci | 2 | 2 | 0 | 5 | 5 | 0 |
| Chinese Language | Profes. Rev J. Summers . . . | 5 | 5 | 0 | 12 | 12 | 0 |
| Drawing, Landscape | Professor De La Motte | 4 | 4 | 0 | 10 | 10 | 0 |
| Drawing, Engineering, Archi- } | Professor Glenny | 4 | 4 | 0 | 10 | 10 | 0 |
| tectural, and Free Hand . . } | | 4 | 4 | 0 | 10 | 10 | 0 |
| Literary Fee | | 1 | 1 | | 2 | 2 | 0 |
| Geography | Professor Hughes | 1 | | | — | | |

HOURS OF ATTENDANCE.

The duties of the day commence with prayers in the Chapel at Ten o'clock precisely, when the attendance of all Students is required.

| | Mon. ay. | Tuesday. | Wednesday | Thursday | Friday. | Saturday. |
|--|--------------|--------------|--------------|--------------|--------------|--------------|
| Classes | 10.20. 11.40 | 10.20. 11.40 | 10.20. 11.40 | 10.20. 11.40 | 10.20. 11.40 | — |
| Mathematics | 11.45. 1 | 11.45. 1 | 11.45. 1 | 11.45. 1 | 11.45. 1 | — |
| Divinity | — | — | 11.45. 2 | — | — | 10.20. 12.30 |
| French Language | 11.15. 2 | 11.15. 3 | — | 11.15. 2 | 11.15. 2 | — |
| Modern History | 11.15. 2 | 11.15. 2 | — | 11.15. 2 | 11.15. 2 | — |
| French | 2. 3.30 | — | — | 2. 3.30 | — | — |
| German | — | 2. 3.30 | — | — | 2. 3.30 | — |
| Italian | — | 3.30. 4.30 | — | — | 3.30. 4.30 | — |
| Chinese | — | 4. 5 | 3. 5 | — | 3. 5 | — |
| Hebrew | 2. 4 | — | — | — | — | — |
| Drawing, Landscape | — | — | — | — | — | — |
| Drawing Engineering, } ing, &c. } | 1. 4 | 1. 4 | 1. 4 | 1. 4 | 1. 4 | — |
| Geography | — | — | 2. 3 | — | — | — |

KING'S



COLLEGE,

LONDON.

Department of General Literature and Science.
ORIENTAL SECTION.

The object of this Section is to meet the wants of candidates for the Indian Civil Service, particularly those selected for "the further examination."

This course will embrace the following subjects, unless the instructions issued by the Commissioners should make any changes necessary:—

| | |
|---|---|
| Sanscrit Language and Literature . . . | CHARLES BRUCE, Esq. Professor. |
| Bengali | Rev. J. CAMPBELL, Acting-Professor. |
| Arabic Language, and Literature . . . | ANTONIUS AMEUNEY, Esq. Professor. |
| Tamil | THOMAS H. WILEY, Esq. Professor, late Head Master of the Anglo-Vernacular School, Ellore, Madras Presidency. |
| Teengu | |
| Hindustani | |
| Marathi | Rev. HORMAZDJI PESTONJI, formerly Superintendent of Marathi and Gujarati Schools in connexion with the Free Church of Scotland in Bombay, Professor. |
| Gujarati | |
| English Law and Jurisprudence . . . | JOHN CUTLER, Esq. Barrister-at-Law, Professor. |
| Mahomedan and Hindu Law . . . | |
| Jurisdiction and Procedure of the Indian Law Courts | |
| Political Economy | Rev. J. E. T. ROGERS, M.A. Tooke Professor of Economic Science in King's College, London. |

The mode of instruction adopted by the Professors will be a combination of lecturing with oral examinations, and they propose to examine the students both *visà à vis* and by written papers at the end of every term, and especially at the close of the academical year.

New Students will be admitted on Monday, February 26, and the Lectures will in their case continue until the Summer Examination, with a short interval at Easter.

Gentlemen may be admitted, either as Matriculated Students of the College by entering to the following course:—

1. Any two of the Languages named in the list.
2. English Law and Jurisprudence.
3. Hindu Law.
4. Mahomedan Law.
5. Jurisdiction and Procedure of the Courts of Law in India.
6. Political Economy.

Or as occasional students, by joining any one or more classes, on payment of the specified fees.

If Matriculated Students wish to attend more than two language classes, they will be permitted to do so on payment of the fees named below.

The fees for new Matriculated Students are £60 per Annum, payable half on entrance, and half at the beginning of the ensuing half-year.

All fees are payable in advance, at the beginning of Term.

The fees for Matriculation are £5 17s. 6d.; or in the case of Graduates of any University, who will wear their own academical dress, £4 5s. 6d.

The fees for separate classes will be as follows:—

| | HALF YEAR. | | | YEAR. | |
|--|------------|----|----|-------|----|
| | £ | s. | d. | £ | s. |
| Sanscrit | 7 | 17 | 6 | 12 | 12 |
| Bengali | 7 | 17 | 6 | 12 | 12 |
| Arabic | 7 | 17 | 6 | 12 | 12 |
| Hindustani | 7 | 17 | 6 | 12 | 12 |
| Tamil | 7 | 17 | 6 | 12 | 12 |
| Telugu | 7 | 17 | 6 | 12 | 12 |
| Gujarati | 7 | 17 | 6 | 12 | 12 |
| Marathi | 7 | 17 | 6 | 12 | 12 |
| English Law and Jurisprudence | 7 | 17 | 6 | 12 | 12 |
| Hindu Law | 5 | 5 | 0 | 8 | 8 |
| Mahomedan Law | 5 | 5 | 0 | 8 | 8 |
| Procedure in Indian Law Courts | 5 | 5 | 0 | 8 | 8 |
| Political Economy | 5 | 5 | 0 | 8 | 8 |
| Library Fee | 1 | 1 | 0 | 2 | 2 |

The hours of attendance will be:—

| | Monday. | Tuesday. | Wednesday. | Thursday. | Friday. |
|-----------------------------|---------|-------------|-------------|-----------|---------|
| Sanscrit..... | ... | 3.30—5 | 4—5.30 | ... | ... |
| Bengali..... | 1.30—3 | ... | ... | 1.30—3 | ... |
| Arabic | ... | 5—6.30 | ... | 5—6.30 | ... |
| Hindustani | 11.30—1 | ... | ... | 11.30—1 | ... |
| Tamil..... | ... | ... | 11.45—1.15 | ... | 1.30—3 |
| Telugu | ... | ... | 10.15—11.45 | ... | 12—1.30 |
| Gujarati | ... | 12—1.15 | ... | ... | 12—1.15 |
| Marathi..... | ... | 1.45—3 | ... | ... | 1.45—3 |
| English and Roman Law | 4—5 | ... | 3—4 | ... | ... |
| Hindu Law | ... | 10.20—11.20 | ... | ... | — |
| Mahomedan Law | ... | ... | ... | 4—5 | ... |
| Indian Law Courts | ... | ... | ... | ... | 5—6 |
| Political Economy..... | ... | ... | ... | ... | 3.30—5 |

At the close of each Course, the Principal will submit to the Council, for such marks of approval as shall in each case seem fit, the names of any Students who have distinguished themselves by their diligence and progress.

Professor HOWLEY has been appointed Dean of the Section for the ensuing year, and will be happy to give any gentleman such advice as he may need. Letters to the Professor may be addressed to King's College, London, or to 7, Belgrave Road, Abbey Road, N.W.

The valuable collection of Oriental books contained in the Marsden Library will be open, under certain regulations, for the use of Matriculated Students.

Further particulars, including the text-books used in each class, may be obtained from the King's College Calendar.

Jan 23, 1866

There will be an Examination of new Students in Mathematics, &c. on the following day, and the regular work of the Term will begin on Thursday, Jan. 25.

KING'S



COLLEGE,

LONDON.

Department of General Instruction in the Applied Sciences.

INCLUDING ENGINEERING, PRACTICAL SURVEYING AND LEVELLING, MANUFACTURING ART AND MACHINERY, &c.

The object of this Section is to provide a system of general instruction essentially practical in its nature, for the large and important class of young men hereafter to be engaged in Civil and Military Engineering, Surveying, Architecture, and the higher branches of Manufacturing Art.

The whole course thus occupies three years, and forms an appropriate introduction to that kind of instruction which can only be obtained within the walls of the manufactory, or by actually taking part in the labours of the Surveyor, the Engineer, or the Architect.

Museums, containing important and valuable collections, illustrating the subjects taught, are open to the Students.

Students who have passed two years in this Department, and, in addition, not less than one year in practice under a Civil or Mechanical Engineer, are, by a special order of the Secretary of State for India in Council, admitted to be Candidates for appointments to the Engineer Establishment in India.

The course of instruction comprises those branches of knowledge which form the groundwork of a liberal education. Every Student is required to take notes of each Course of Lectures that he attends, and to give up his Note-book to the Professor for inspection as often as may be required. The following are the subjects taught in this Section.—

RELIGIOUS INSTRUCTION,

According to the principles of the United Church of England and Ireland, by the Chaplain, the Rev. E. H. PLUMPTRE, M.A. late Fellow of Brasenose College, Oxford.

MATHEMATICS.

PROFESSOR—REV. T. G. HALL, M.A.

LECTURERS—REV. T. A. COOK, M.A. and REV. W. HOWSE, M.A.

FIRST YEAR.—Arithmetic; Algebra; Euclid, Books I, 2, 3, 4, 6, 11; Plane Trigonometry and Mensuration.

SECOND YEAR.—Conic Sections, and the Elements of the Differential Calculus.

THIRD YEAR.—Spherical Trigonometry, Geometry of three dimensions; Differential and Integral Calculus.

NATURAL PHILOSOPHY AND ASTRONOMY.

PROFESSOR—WILLIAM GRYLLS ADAMS, M.A. Fellow of St. John's College, Cambridge.

The object of these Lectures is to teach the principal Mechanical Sciences—namely, Statics, Dynamics, Hydrostatics, Pneumatics, and Hydraulics, together with Optics and Astronomy.

The instruction given in the first year requires no mathematical knowledge on the part of the Student, the method of solving problems by Construction being adopted.

In the second and third years the Mathematical principles of Mechanics, Hydrostatics, Optics, and Astronomy are taught, including the Theory of Work, the Mathematical Calculations relating to Roofs, Arches, Chain Bridges, Embankments, Strength of Materials, &c. together with the Constructions and use of Optical and Astronomical Instruments.

CHEMISTRY

PROFESSOR OF CHEMISTRY—W. A. MILLER, M.D. F.R.S.

PROFESSOR OF PRACTICAL CHEMISTRY—C. L. BLOXAM,

DEMONSTRATOR—E. A. HARRIS, B.A.

to the production of Chemical Phenomena, after which the laws of Chemical Attraction are discussed, and the Non-metallic Elements and their principal Compounds are described.

The Metals and their principal compounds are next examined, care being taken to point out the applications of the Science to the Arts, and the processes of the different Manufactures, of Metallurgy, and of Domestic Economy, are explained and illustrated.

Examinations of the Class both *ex vivo* and by written papers, are held at intervals during the course of the usual Lecture hour. Dr. Miller has published a work on Chemistry, which is used as a text book by the Class.

THIRD YEAR.—Students who have completed six Terms in this Department are admitted to a Course of "Practical Chemistry," consisting of Twelve Demonstrations in each term; and they go through a course of Manipulation in the most important operations of Chemistry, including the first steps of Analysis.

Any Student of this Department may be admitted to this Class at any period of his study, on payment of an extra fee. See p. 12.

EXPERIMENTAL AND ANALYTICAL CHEMISTRY IN THE LABORATORY.—The object of this Class is to afford to Students who are desirous of acquiring a knowledge of analysis, or of prosecuting original research, an opportunity of doing so under the superintendence of the Professor and Demonstrator. Students may enter, upon payment of the extra Fees, at any time except during the vacation, and for a period of one, three, six or nine months, as may best suit their convenience. The laboratory hours are from ten till four daily, except Saturday, on which day the hours are from ten till one.

In addition to the Laboratory Fee, each Student defrays the expenses of his own Experiments. The amount of this expense, which is comparatively trifling, is entirely under his own control.

GEOLOGY.

PROFESSOR—JAMES TENNANT, F.G.S.

LAST TERM.—Descriptive Geology.

ENGLISH TERM.—The practical application of Geology to Engineering, Architecture, Agriculture, and Mining.

The Students are accompanied by the Professor to the Museum of Economic Geology, the British Museum, and other public institutions, and also on excursions into the country.

ARTS OF CONSTRUCTION IN CONNEXION WITH CIVIL ENGINEERING AND ARCHITECTURE.

PROFESSOR—ROBERT KERR.

This Course, intended for Students of the second and third years, includes a descriptive account of the various Arts and Operations employed in Hydraulic Architecture or Engineering, and also of those employed in the ordinary practice of Civil Architecture,—Navigators, Bricklayers, Masons, Carpenters, Smiths' Work, &c.,—the matters acted upon,—the terms used,—the tools, implements, and materials employed, and the modes of operating with or upon them;—the combinations effected, and the modes of effecting them in detail.—Cutting and Embanking,—the Formation and Construction of Drains and Sewers, Scaffs, Driftways, Tunnels, Canals, Reservoirs, Water Works, Roads, Bridges, Railways, Docks, Harbours, &c. &c.

The Course will also include Instruction in Specifying, Estimating, and Measuring Work, and in the practice of Architectural Surveying generally.

Any Student of this Department may be admitted to this class at any period of his study, on payment of the usual fee.

MANUFACTURING ART & MACHINERY.

PROFESSOR—C. P. B. SHELLEY.

The Lectures and Instructions in this section are intended to familiarize the student with the Machinery and contrivances in actual use, thus adding a knowledge of practice to the knowledge of theory taught by the Professors.

To effect this object, machines are not only described in general terms, but their various details, and the design of each particular construction, are explained and illustrated by drawings or models.

The most important manufacturing processes are also explained and amply illustrated in the course.

VISITS OF THE STUDENTS TO MANUFACTORIES, ETC.

Access to some of the principal Manufacturing Establishments in the metropolis, and its vicinity, having been liberally granted to the Students of this department of King's College, they are accustomed to visit them from time to time, accompanied by the Professor of Manufacturing Art and Machinery. They thus see in operation the manufacturing processes which have formed the subject of their Lectures, the mechanical expedients which concur to the production of each are explained, and the economy of the whole is laid out on the spot.

ENGINEERING WORKSHOPS.

SUPERINTENDANT—G. A. TIMME, Esq.

Workshops have been fitted up, with engines, lathes, forges, benches, and all necessary implements for enabling the Students to become practically familiar with the Use of Tools, and the Construction of Models. At certain hours the Students are admitted and a regular course of instruction is given, beginning with the simplest kinds of work and gradually proceeding to the construction of models of Apparatus and Machinery.

In addition to the Superintendent, experienced workmen are in attendance at regular hours.

GEOMETRICAL DRAWING AND DESCRIPTIVE GEOMETRY.

PROFESSOR—THOMAS BRADLEY.

This Course comprehends Practical Geometry in the most extensive sense of the term.

1. PLANE GEOMETRY, the delineation of plane figures and curves, and, generally, the solution of all the Problems required in the practical Arts; the use of Drawing Instruments, &c.

2. SOLID, or DESCRIPTIVE GEOMETRY, including PROJECTION, ISOMETRICAL PROJECTION, PERSPECTIVE, the construction of Maps, LIGHT and SHADE, and DRAWING, in the common acceptation of the term, as connected with the objects of this Department.

ENGINEERING AND ARCHITECTURAL DRAWING.

PROFESSOR GLENNY.

his Class includes Engineering, Architectural, and Free Hand Drawing

MINERALOGY.

PROFESSOR—JAMES TENNANT, F.G.S.

The Course commences with a description of the Physical and Chemical characters of Minerals in general.

The principal simple Minerals are next separately considered, and the readiest mode of distinguishing them described.

The course of instruction includes a minute description of all the substances entering into the composition of Rocks, and of those minerals which are also used in the Arts; illustrated by an extensive collection of characteristic specimens, and diagrams of the principal crystalline forms, &c.

PRACTICAL SURVEYING AND LEVELLING.

PROFESSOR—HENRY JAMES CASTLE.

LECTURER—WILLIAM MARSHALL, Esq.

This Course is at once theoretical and practical: in the College, it embraces the various in-door details of a Surveyor's Office; and in the field the uses and application of the several Surveying Instruments which are now in use on Civil and Military Surveys in England, India, and the colonies. It also includes the Theory and Practice of Levelling, the making of Sections from the Field-Books, and all the requisite practical details before getting out the working drawings and letting the contracts, and generally, such information, both theoretical and practical, as will qualify the Student to enter at once as Draughtsman into an Engineer's Office.

Any Student of this Department admitted to this Class out of his regular turn, must pay the usual extra fee.

THE ART AND SCIENTIFIC PRINCIPLES OF PHOTOGRAPHY.

LECTURER—GEORGE DAWSON, Esq.

Arrangements are now made for a complete Course of Instruction in Photography to the students of the third year. A glass house, with commodious developing rooms, has been erected, and in connexion with it a Laboratory for the preparation of Photographic Chemicals. Students entering to this Department will be afforded every facility for practising the Art in all its branches.

In addition to the regular College Course in Photography, occasional Classes are formed consisting each of about six gentlemen, who meet twice a week. Ten Lectures are given of two hours each, for which the fee is £3 3s., to be paid in the Office of the College. The fee for Private Instruction is £5 5s. for ten Lessons, or £10 10s. for three courses. There is in every case a charge of £1 each Course for Chemicals.

THE ADMISSION OF STUDENTS.

Previously to Matriculation, Students are required to produce a testimonial of good conduct from their last instructor, and to subscribe a declaration, that they will conform to all the Rules and Regulations of the College. Every Student after obtaining the signature of the Principal to his card of admission, is required to bring it to Professor HALL, the Dean of this Department, in order that it may be countersigned by him.

At the time of Matriculation, all Students are examined in Arithmetic, Euclid, Books I. & II. and Elementary Algebra, including Simple Equation.

CHAPEL.—All Matriculated Students are required to attend Prayers in the Chapel at 10 o'clock precisely. A register of their attendance is kept.

The Academical Year consists of Three Terms: viz. Michaelmas Term, from the beginning of October to the week before Christmas. Lent Term, from the middle of January to the week before Easter; Easter Term, from Easter to the beginning of July.

EXAMINATIONS.—Besides frequent examinations in each class in the course of the term, a General Examination is held at the end of the Michaelmas Term and another at the close of the Academical Year, at which latter there is a public distribution of Prizes.

AGE OF ADMISSION.—Except in special cases, no one is admitted under sixteen years of age.

RESIDENCE OF STUDENTS.—Rooms are provided within the walls of the College for the residence of a limited number of Matriculated Students. The Censor of the College lives within its walls, and to him is committed by the Council the superintendence of all resident Students under academical discipline. See page 23.

Some of the Professors, &c. receive Pupils into their houses. See page 24.

FEES.

The Fees payable by Matriculated Students, that is, by those who are admitted to the Regular and Prescribed Course of Study, amount to £13 13s per Term for the first six Terms, and £14 13s after the Sixth Term. The Fees for the first two Terms must be paid upon entrance, in addition to the following—

| | |
|--------------------------|---------|
| Matriculation Fees | |
| Library | |
| Cap and Gown | |
| Calendar | |
| | £5 17 6 |

The different Classes in this Department are open to any Gentlemen who may not wish to attend the whole of the Course, but who may desire to study any particular subject. The following are the Fees.—

| | £ s. d. | | £ s. d. |
|---|--|---|----------------------------|
| Mathematics | 4 4 0 | per Term | 10 10 0 per Annum. |
| Natural Philosophy | 3 3 0 | ditto | 8 8 0 ditto. |
| Chemistry | 3 3 0 | ditto | 7 7 0 for the Year. |
| Practical Chemistry | $\left\{ \begin{array}{l} 1\ 11\ 6^{\frac{1}{2}} \\ 2\ 2\ 0^{\frac{1}{2}} \\ 4\ 4\ 0^{\frac{1}{2}} \\ 5\ 5\ 0^{\frac{1}{2}} \end{array} \right.$ | for Terminal Course of 12 demonstrations. | |
| | | for Summer Course of 30 demonstrations. | |
| | | for perpetual attendance. | |
| | | | |
| Experimental and Analytical Chemistry | $\left\{ \begin{array}{l} 4\ 0\ 0 \\ 10\ 10\ 0 \\ 18\ 18\ 0 \\ 26\ 5\ 0 \end{array} \right.$ | One Month | |
| | | Three Months. | |
| | | Six months. | |
| | | Nine Months. | |
| Descriptive Geology | 2 12 6 | for the Lent Term. | 3 13 6 for the two Terms. |
| Practical Geology and Mining | 1 11 6 | for the Easter Term. or | |
| Arts of Construction, &c. | 2 12 6 | per Term | 7 7 0 per Annum. |
| Mineralogy | | | 2 2 0 the for Course. |
| Drawing, including Geometrical, Engineering, Architectural, and Free Hand | 4 4 0 | per Term | 10 10 0 per Annum |
| Manufacturing Art and Machinery | 2 2 0 | ditto | 5 5 0 ditto. |
| Practical Surveying | 3 3 0 | ditto | 9 8 0 ditto. |
| Workshop | 3 17 0 | ditto | 10 10 0 ditto. |
| Photography | 6 5 0 | for Ten Lessons .. | 13 10 0 for three courses. |

* For Students of this Department who have not kept six Terms

For Occasional Students.

† For Matriculated Students of other Departments.

‡ £2 2s. for Matriculated Students, attending out of their proper Term.

The Principal has a practice of requesting each Student of this Department, on entering 3rd term, to contribute the sum of 1l. 1s. towards the expenses of the restoration of the Chapel, and this sum will be found in the accounts.

DAYS AND HOURS OF ATTENDANCE.

The duties of the day commence with prayers in the Chapel at Ten o'clock precisely when the attendance of all Students is required.

| FIRST YEAR. | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
|----------------------------|-------------|-------------|-------------|-------------|-------------|-----------|
| Chemistry | — | 10.20—11.20 | — | — | 10.20—11.20 | — |
| Mathematics } Div. I. { | 11.45—1 | 11.45—1 | 11.45—1 | 11.45—1 | — | — |
| Mechanics. } Div. I. { | 10.20—11.40 | — | 10.20—11.40 | — | 11.45—1 | — |
| Mathematics } Div. II. { | 11.45—1 | — | 11.45—1 | 11.45—1 | 11.45—1 | — |
| Mechanics. } Div. II. { | 10.20—11.40 | 11.45—1 | — | 10.20—11.40 | — | — |
| Drawing | 1.15—4 | — | — | 2—4 | — | — |
| Surveying | — | — | — | — | 1—2 | e 10 |
| Mach. and Man. Art. . | — | 1.15—2.15 | — | — | — | — |
| <i>Ditto</i> , Visit | — | — | a 1.15—4 | — | — | — |
| Mineralogy | — | — | c 9—10 | — | c 9—10 | — |
| Geology | — | — | d 9—10 | — | d 9—10 | — |
| Practical Geology .. | — | — | e 9—10 | — | e 9—10 | — |
| Workshop | — | 2.15—4 | — | — | 2—4 | — |
| Divinity | — | — | — | 1.30—2 | — | c d f 1 |
| SECOND YEAR. | | | | | | |
| Chemistry | — | 10.20—11.20 | — | — | 10.20—11.20 | — |
| Mathematics | 10.20—11.40 | — | 10.20—11.40 | 10.20—11.40 | 11.45—1 | — |
| Mechanics | 11.45—1 | — | 11.45—1 | 11.45—1 | — | — |
| Drawing | — | 1. —3.30 | — | — | 2—4 | — |
| Surveying | — | — | — | — | 1—2 | f 10 |
| Mach. and Man. Art. . | — | 11.45—12.45 | — | — | — | — |
| <i>Ditto</i> , Visit | — | — | a 1.15—4 | — | — | — |
| Mineralogy | — | — | c 9—10 | — | c 9—10 | — |
| Geology | — | — | d 9—10 | — | d 9—10 | — |
| Practical Geology .. | — | — | e 9—10 | — | e 9—10 | — |
| Arts of Construction .. | — | 3.30—4.30 | — | 3.30—4.30 | — | — |
| Workshop | 1.15—4 | — | — | 2—3.30 | — | f 10.20—1 |
| Divinity | — | — | — | 1.30—2 | — | e 11 |
| THIRD YEAR. | | | | | | |
| Extra Subjects. | | | | | | |
| Practical Chemistry | 10.20—12.30 | — | — | — | — | — |
| Photography | — | — | — | — | 10.20—12.30 | — |
| Levelling | — | — | — | — | 2—3 | f 10 |
| Drawing | — | 1.15—4 | — | — | 1—2; 3—4 | — |
| Workshop | — | — | — | — | — | f 10.20—1 |

As to other Classes, similar in all respects to Second Year Students.

a b. Each Student accompanies the Professor once in every four weeks. On the other Wednesdays the Drawing Room will be open for special instruction in Architectural and Engineering Drawing, from 1 to 4, and authority is given to Mr Timme to select a number not exceeding 12, who will be permitted to attend the Workshop.

c. Michaelmas Term.

d. Lent Term.

e. Easter Term.

f. On alternate Saturdays during the Michaelmas and Lent Terms only.

ENDOWMENTS, PRIZES, &c.

SCHOLARSHIPS.—One of £30, and two of £25, tenable for one year.

The Divinity Scholarship of £30.

The Darrell Scholarship of £20. (See page 20.)

PRIZES, Certificates of Approval, and Certificates of Honour, are given to those Students who most distinguish themselves at the Examinations held in June.

ASSOCIATES, &c. —Students who have pursued their Studies in this Department for *Three Terms*, and who have fulfilled the conditions mentioned in the Calendar, are entitled to the name of "Associate of King's College."

SCHOLARSHIPS. The following are given in this Department —

- One of £50 every year, in Modern History.
- One of £50 " in English Literature
- One of £40 " in Classics, and one of £40 in Mathematics, for two years.
- One of £30 " " and one of £30 in ditto
- One of £30 " in Divinity (open to other Departments).

Students who have pursued their Studies in this Department of the College for three years, and have fulfilled the required conditions, are entitled, under rules laid down in the Calendar, to the Diploma of "Associate of King's College." This privilege is also extended to all Students who have passed through a Course of *two* years' study at the College, if they have previously passed *two* years either in King's College School, or in one of the Schools in Union and had passed at least one term in the highest form of that School before leaving it.

Students of this Department, who have obtained the Diploma of "Associate of King's College," are entitled to enter the Theological Department, with the view of becoming Candidates for Holy Orders.

Dinner is provided in the College Hall every day at 6 o'clock for such Students as may wish to avail themselves of that accommodation.

Residence of Students.—Rooms are provided within the walls of the College for the residence of a limited number of Matriculated Students. The Censor of the College lives within its walls, and to him is committed by the Council the superintendence of all resident Students under academical discipline. See page 23.

Some of the Professors, &c. receive Pupils into their houses. See page 24.

The different Classes in this Department are likewise open to Gentlemen who, being unable to attend the whole course, may wish for the opportunity of studying any particular subject. The following are the Fees for admission to separate Courses.—

| | | Term. | | | Per Ann. | | |
|-----------------------------------|-----------------------------|-------|----|----|----------|----|----|
| | | £ | s. | d. | £ | s. | d. |
| Classical Literature | Prof. Rev Jas. G. Lonadale | 4 | 4 | 0 | 10 | 10 | 0 |
| Mathematics | Profes. Rev T. G. Hall. | 4 | 4 | 0 | 10 | 10 | 0 |
| Modern History | Prof. Rev J. S. Brewer. | 2 | 2 | 0 | 5 | 5 | 0 |
| English Language, Composition &c. | | 2 | 2 | 0 | 5 | 5 | 0 |
| Hebrew | Prof. Rev. S. Leathes, M.A. | 2 | 2 | 0 | 5 | 5 | 0 |
| French Language | Profes. Mariette | 2 | 2 | 0 | 5 | 5 | 0 |
| German Language | Profes. Bahle m. Ph. D | 2 | 2 | 0 | 5 | 5 | 0 |
| Italian Language | Profes. Pistrucci | 2 | 2 | 0 | 5 | 5 | 0 |
| Chinese Language | Profes. Rev J. Summers | 5 | 5 | 0 | 12 | 12 | 0 |
| Drawing, Landscape | Professor De La Motte . | 4 | 4 | 0 | 10 | 10 | 0 |
| Drawing, Engineering, Archi-) | Professor Glenny | 4 | 4 | 0 | 10 | 10 | 0 |
| tectural, and Free Hand | | | | | | | |
| Library Fee | | 1 | 1 | | 2 | 2 | 0 |
| Geography | Professor Hughes | 1 | | | — | | |

HOURS OF ATTENDANCE.

The duties of the day commence with prayers in the Chapel at Ten o'clock precisely when the attendance of all Students is required.

| | Monday. | Tuesday | Wednesday | Thursday | Friday. | Saturday. |
|-----------------------------|-------------|-------------|-------------|-------------|-------------|-------------|
| Classes | 10.20 11.40 | 10.20 11.40 | 10.20 11.40 | 10.20 11.40 | 10.20 11.40 | — |
| Mathematics | 11.45 1 | 11.45 1 | 11.45 1 | 11.15 1 | 11.45 1 | — |
| Divinity | — | — | 11.15 2 | — | — | 10.20 12.30 |
| English Language | 11.15 2 | 11.15 2 | — | 11.15 2 | 11.15 2 | — |
| Modern History | 11.15 2 | 11.15 2 | — | 11.15 2 | 11.15 2 | — |
| French | 2 3.30 | — | — | 2 3.30 | — | — |
| German | — | 2 3.30 | — | — | 2 3.30 | — |
| Italian | — | 3.30 4.30 | — | — | 3.30 4.30 | — |
| Chinese | — | 4 5 | 3.45 5 | — | 3.45 5 | — |
| Fencing | 2 4 | — | — | — | — | — |
| Drawing Landscape | — | — | — | — | — | — |
| Drawing Engineer-) | 1 4 | 1 4 | 1 4 | 1 4 | 1 4 | — |
| ing, &c. | | | | | | |
| Geography | — | — | 2 3 | — | — | — |

* Senior Class.

† Junior Class.

KING'S



COLLEGE,

LONDON.

Department of General Literature and Science.
ORIENTAL SECTION.

The object of this Section is to meet the wants of candidates for the Indian Civil Service, particularly those selected for "the further examination."

This course will embrace the following subjects, unless the instructions issued by the Commissioners should make any changes necessary:—

| | |
|---|---|
| Sanscrit Language and Literature . . . | CHARLES BRUCE, Esq. Professor. |
| Bengali | REV. J. CAMPBELL, Acting-Professor. |
| Arabic Language, and Literature . . . | ANTONIUS AMEUNY, Esq. Professor. |
| Tamil | THOMAS HOWLEY, Esq. Professor, late Head Master of the Anglo-Vernacular School, Ellore, Madras Presidency. |
| Telugu | |
| Hindustani | |
| Marathi | |
| Gujarati | REV. HORMAZDJI PENTONJI, formerly Superintendent of Marathi and Gujarati Schools in connexion with the Free Church of Scotland in Bombay, Professor. |
| English Law and Jurisprudence . . . | JOHN CUTLER, Esq. Barrister-at-Law, Professor. |
| Mahomedan and Hindu Law | |
| Jurisdiction and Procedure of the Indian Law Courts | |
| Political Economy | |
| | REV. J. E. T. ROGERS, M.A. Tooke Professor of Economic Science in King's College, London. |

The mode of instruction adopted by the Professors will be a combination of lecturing with oral examinations, and they propose to examine the students both *ex ad voce* and by written papers at the end of every term, and especially at the close of the academical year.

New Students will be admitted on Monday, February 26, and the Lectures will in their case continue until the Summer Examination, with a short interval at Easter.

Gentlemen may be admitted, either as Matriculated Students of the College by entering to the following course:—

1. Any two of the Languages named in the list.
2. English Law and Jurisprudence.
3. Hindu Law.
4. Mahomedan Law.
5. Jurisdiction and Procedure of the Courts of Law in India.
6. Political Economy.

Or as occasional students, by joining any one or more classes, on payment of the specified fees.

C. DANIELL SCHOLARSHIP.—This Scholarship was founded in honour of the late Professor Daniell, and is open to every Student of the College, whether matriculated or occasional, who has worked in the Laboratory for at least six months. It is of the annual value of 20*l.* tenable for two years.

D. DIVINITY SCHOLARSHIP.—This Scholarship of 30*l.* is also open to Matriculated Students of this Department.

Prizes.

A. LEATHES' PRIZES.—The interest of 300*l.* bequeathed by the late P. H. Leathes, Esq. is applied in the purchase of a Bible and Prayer-book, as Annual Prizes to two Matriculated Medical Students.

B. WARNEFORD PRIZES.—The sum of 40*l.* is set apart annually in consideration of 1,000*l.* presented to the College by the late Rev. S. W. Warneford, LL.D. and is expended in the purchase of Medals and Books, as Prizes to two Matriculated Medical Students.

C. CLASS PRIZES are awarded annually for proficiency in the several subjects of Anatomy, Physiology, Chemistry, Materia Medica, Surgery, Medicine, Midwifery, Botany, Forensic Medicine, Comparative Anatomy, and Practical Chemistry. These consist of Books of the value of 3*l.*

Certificates of Honour are given to such Students in each class as the respective Professors shall consider entitled to receive them.

Two Medical Clinical Prizes, one of 3*l.* for the Winter Session, and the other of 2*l.* for the Summer Session, and two Surgical Clinical Prizes of the same value, are given also for the encouragement of diligence in attendance at the Hospital.

TODD MEDICAL CLINICAL PRIZE—This prize was founded in memory of the late Dr. Todd. It consists of a Bronze Medal and Books to the value of Four Guineas.

All Students, *Occasional* as well as *Matriculated*, will be admitted to contend for the Class Prizes C, under rules laid down as to the number of Courses of Lectures. For particular of all these Prizes see Calendar.

ASSOCIATES OF KING'S COLLEGE.—At the end of each Winter Session, the Professors lay before the Council the names of those Medical Students whom they recommend to be elected Associates of King's College, London. See the College Calendar. Application, stating qualifications, to be made to the Dean of the Medical Department, in writing, previous to the 31st of March in each year.

DEGREES.—Students of this College are admitted to Degrees in Arts and Medicine, and for the Honours, Exhibitions, and Scholarships conferred by the Senate of the University of London.

By a regulation of the University of Edinburgh, three out of the four years of study required by that University for its Degrees of M.B. and C.M. may be passed at King's College.

RESIDENCE OF STUDENTS. Rooms are provided within the walls of the College for the residence of a limited number of Matriculated Students.

Some of the Professors, &c. receive Pupils into their houses. The Council have also sanctioned a limited number of Medical Gentlemen, residing in London or its immediate neighbourhood, to receive Pupils into their houses.

The Parents or Guardians of Students are earnestly requested to communicate with the Dean of the Medical Department before fixing their place of residence.

DINING HALL.—There is a Dining Hall in the College, for the accommodation of the resident Students, and for such other Students as may desire to avail themselves of it.

The Dean of the Medical Department attends daily at King's College, London, from 11 A.M. to 1 P.M. for the purpose of seeing Students and their friends. Any letter addressed to him on the subject of this Department, will receive early attention.

R U L E S

FOR THE

WARNEFORD SCHOLARSHIPS.

The Council hereby give notice, that the following will be the Rules under which Scholars on these Foundations will be elected—

CLASS I.

FOR THE

Encouragement of the previous Education of Medical Students.

TWO SCHOLARSHIPS, of the value of £25 per annum each, to be held for three years, will be given in October, 1866, subject to the provisions hereafter stated.

Candidates must be Matriculated Students of the Medical Department, and also perpetual Pupils of the Hospital.

Their first Winter Session must commence in October, 1866.

The Examination will be in the following subjects:—

1. **DIVINITY.**—The First Book of Kings. The Gospel according to St. Luke, in Greek. The Church Catechism with Scripture proofs.

2. **THE GREEK AND LATIN CLASSICS.**—Homer, Iliad, Book III. Cicero, De Senectute and De Lege Manilia.

3. **ENGLISH LANGUAGE AND HISTORY.**—Pilgrim's Progress. The Reign of Charles I.

4. **MATHEMATICS.**—Arithmetic; Algebra, as far as and including Quadratic Equations; Euclid, Book I.; Book II. except Props. 8, 9, 10; Book III.

5. **THE MODERN LANGUAGES.**—French: Montesquieu, Grandeur et Décadence des Romains. German: Halm, Fechter von Ravenna.

An equal number of marks is assigned to each of the five subjects. A want of sufficient knowledge in Divinity absolutely disqualifies from further examination; but candidates may omit any other subjects which they think proper.

These Scholarships may be held for three or for two years respectively, provided the Scholar continues so long attending Lectures in the Medical Department at King's College, and provided he shall produce to the Council, at the close of his First and Second Academical Year respectively, a Certificate signed by the Principal, the Chaplain, and the Dean of the Medical Department, (1) of good conduct; (2) of regular attendance on the daily Chapel Service, and (3) the Divinity Lectures; and (4) of satisfactory progress in his Religious and Medical studies during the year then past. The Scholarship will become void at the close of the Academical Year in which such Certificate is not obtained.

For further particulars respecting the Examination, &c. for these Scholarships, see the King's College Calendar.

The days of Examination for 1866 are fixed as follows:—

Thursday, September 27:—

10 to 3. **DIVINITY.** { 1½ hour to each of the three subjects, with short intermissions.

Friday, September 28:—

9 to 11. **LATIN.**

11½ to 1½ **GREEK.**

3 to 5. **FRENCH.**

Saturday, September 29.—

9 to 2. **MATHEMATICS.** { 1½ hour to each of the three subjects with short intermissions.

Monday, October 1:—

9 to 11. **HISTORY.**

11 to 1. **ENGLISH LITERATURE.**

2 to 4. **GERMAN.**

CLASS II.

FOR THE

Encouragement of Resident Medical Students.

ONE SCHOLARSHIP will be awarded at the close of the month of July, 1866, of the value of £25 per annum, to be held for two years, subject to the provisions hereafter stated.

This Scholarship is open to all *Second Year* Matriculated Students of the Medical Department, being also perpetual Pupils of the Hospital, who during

At least Six Months of their First Academical Year, }
and the } have
Whole of their Second Academical Year,

resided within the limits of the College, and who produce to the Principal the following certificates; viz. (1) of good conduct from the Censor, or from the Physician or Surgeon with whom he has been residing; (2) of regular attendance on the Sunday and daily Chapel Service, and (3) on the Divinity Lectures from the Chaplain; and (4) of satisfactory attention to the regular Medical studies from the Dean of the Department.

The Examination for 1866 will be in the following subjects:—

I. Divinity:—

1. THE KINGS AND PROPHETS OF THE KINGDOM OF JUDAH.
2. THE EPISTLES OF ST. JAMES AND ST. JOHN.
3. PALEY'S *HORÆ PAULINÆ*. Ch. I—VIII.
4. THE ORDER FOR THE HOLY COMMUNION.

II. Candidates will be required, at the time of examination,

1. To write from memory the particulars of four cases which shall have been treated in the Hospital during the previous Academical Year. Each Candidate may select his own cases; but no two cases selected by him may be taken from the practice of the same Physician or Surgeon.
2. To give, in writing, with the aid of notes taken by himself at the time, the substance of four of the Clinical Lectures which shall have been delivered in the Hospital by the Medical Officers thereof during the previous Academical Year. The Lectures to be selected by the Examiners.
3. To answer, either *visû voce*, or in writing, as the Examiners may direct four questions on cases which shall have occurred or been treated within the Hospital in the practice of the Physicians and Surgeons thereof, in the current Session.

N B Candidates who have been holding Hospital Appointments in the year preceding the Examination, have the liberty of stating, at the time they give their names which of the two Physicians and which of the two Surgeons they had the opportunity of attending, and they will be examined only in the Clinical Lectures and Clinical Teaching given by such Physician and Surgeon.

An equal number of marks is assigned to each of the two great divisions of the Examination; viz Divinity and Hospital Practice; but a want of sufficient knowledge in Divinity absolutely disqualifies from further examination.

These Scholarships are tenable only so long as the Scholar continues to attend Lectures in the Medical Department, and to reside within the limits of the College; unless, previously to the expiration of the two years for which the Scholarship is tenable, the Scholar have passed the necessary examinations required by the College of Surgeons and the Society of Apothecaries, or have been excused from further residence by the Council of King's College, for any cause that may to them seem reasonable: provided also that, at the close of his Third Academical Year, each Scholar on this Foundation shall produce to the Council a certificate, signed by the Principal, the Chaplain, and the Censor of the College, and by the Dean of the Medical Department, (1) of good conduct; (2) of regular attendance on the Sunday and daily Chapel Service, and (3) on the Divinity Lectures; and (4, of satisfactory progress in his Religious and Medical studies during the year then past. Unless such Certificate is produced, the Scholarship will become void at the close of the Academical Year.

Residence of Students.

Rooms are provided within the walls of the College, for the residence of a limited number of Matriculated Students.

The Censor of the College, the Rev. Professor Cheetham, M.A. lives within its walls, and to him is committed by the Council the superintendence of all resident Students.

TERMS AND RULES AS TO PAYMENT.

| | | | Academical Year. | Winter Session. | Summer Session. | Single Term. |
|--------|--|--|------------------|-----------------|-----------------|--------------|
| | | | £ | £ s. d. | £ s. d. | £ |
| No. 1. | Sitting-room and Bed-room separate | | 60 | 45 0 0 | 20 0 0 | 25 |
| 2. | Ditto ditto ditto | | 55 | 41 5 0 | 18 6 8 | 20 |
| 3. | Ditto ditto in one | | 50 | 37 10 0 | 16 13 4 | 18 |
| 4. | Ditto ditto ditto | | 50 | 37 10 0 | 16 13 4 | 18 |
| 5. | Ditto ditto separate | | 40 | 45 0 0 | 20 0 0 | 22 |
| 6. | Ditto ditto ditto | | 60 | 45 0 0 | 20 0 0 | 22 |
| 7. | Ditto ditto in one | | 50 | 37 10 0 | 16 13 4 | 18 |
| 8. | Ditto ditto ditto | | 50 | 37 10 0 | 16 13 4 | 18 |
| 9. | Ditto ditto separate | | 60 | 45 0 0 | 20 0 0 | 22 |
| 10. | Ditto ditto ditto | | 60 | 45 0 0 | 20 0 0 | 22 |
| 11. | Ditto ditto in one | | 50 | 37 10 0 | 16 13 4 | 18 |
| 12. | Ditto ditto ditto | | 50 | 37 10 0 | 16 13 4 | 18 |
| 13. | Ditto ditto separate | | 55 | 41 5 0 | 18 6 8 | 20 |
| 14. | Ditto ditto ditto | | 60 | 45 0 0 | 20 0 0 | 22 |
| 15. | Ditto ditto in one | | 50 | 37 10 0 | 16 13 4 | 18 |
| 16. | Ditto ditto separate | | 40 | 45 0 0 | 20 0 0 | 22 |
| 17. | Ditto ditto ditto | | 55 | 41 5 0 | 18 6 8 | 20 |
| 18. | Ditto ditto ditto | | 50 | 37 10 0 | 16 13 4 | 18 |
| 19. | Ditto ditto ditto | | 50 | 37 10 0 | 16 13 4 | 18 |
| 20. | Ditto ditto ditto | | 55 | 41 5 0 | 18 6 8 | 20 |
| 21. | Ditto ditto ditto | | 50 | 37 10 0 | 16 13 4 | 18 |
| 22. | Ditto ditto ditto | | 60 | 45 0 0 | 20 0 0 | 22 |
| 23. | Ditto ditto ditto | | 60 | 45 0 0 | 20 0 0 | 22 |
| 24. | Ditto ditto ditto | | 55 | 41 5 0 | 18 6 8 | 20 |
| 25. | Ditto ditto ditto | | 50 | 37 10 0 | 16 13 4 | 18 |
| 26. | Ditto ditto ditto | | 60 | 45 0 0 | 20 0 0 | 22 |
| 27. | Ditto ditto ditto | | 60 | 45 0 0 | 20 0 0 | 22 |
| 28. | Ditto ditto ditto | | 55 | 41 5 0 | 18 6 8 | 20 |
| 29. | Ditto ditto ditto | | 50 | 37 10 0 | 16 13 4 | 18 |

In these amounts are included the whole expenses of Rent for Furnished Rooms, Attendance during the Academical Year, Coals during the Michaelmas and Lent Terms or the Winter Session, and of Dinner in the College Hall during the time that Lectures continue.

Students have to bring their own linen, and to find their own cups and saucers, &c. for their rooms. These articles, however, as well as bread, butter, tea, sugar, &c. for breakfast, can be obtained through the Manciple of the College, at fixed prices.

All Students, not belonging to the Medical Department, must take rooms for at least two terms upon first coming to reside. Medical Students taking rooms in October, must engage them for the whole Winter Session. The amount may be paid in full upon entrance; or one-half upon entrance, and the remainder at the beginning of the second division of the Session, and not later than January 21. A student will not be allowed the benefit of the reduction made to those who take rooms for the whole year, unless he declares this to be his intention upon entrance. This declaration will be required to pay the whole of the Fee for the year.

Three months' notice is to be given of the intention of any Student to give up his rooms.

In the event of any vacancy occurring, Students will have the preference of changing their rooms according to length of residence in College. Three days' notice will be given in the College Hall of vacancies as they occur.

All fees are payable in advance.

RULES FOR THE GUIDANCE OF RESIDENT STUDENTS.

Quiet, order, decorum, and peaceful conduct must be strictly observed.

Each Student is required to be at home by Ten o'Clock at night, unless absent by leave of the Censor.

No person can be allowed to enter the College for the purpose of visiting a Student after Ten o'Clock.

Friends visiting Students are required to leave the College before Eleven o'Clock. In case of this rule being under any circumstances infringed, the Student must accompany his friends to the gate, and enter his own and their names, together with their address, in a book kept for the purpose by the Porter. Each Student is held responsible for the orderly and quiet conduct of all friends while leaving his rooms, as well as during their visit there.

Resident Students must dine in the College Hall (in their academical dress) every day, except when absent by leave of the Censor.

Names of Gentlemen authorized by the Council to receive Medical Students into their houses as Boarders, under Rules laid down by the Council for their guidance.

JOHN WOOD, Esq. Demonstrator of Anatomy, 4, Montague Street, Russell Square.
C. HOLTHOUSE, Esq. 9, New Burlington Street.
H. HYDE SALTER, Esq. M.D. 6, Montague Street, Russell Square.
W. SPENCER WATSON, Esq. 27, Montague Street, Russell Square.
F. J. HENSLEY, Esq. M.D. 5, Spring Gardens.

Names of Gentlemen authorized by the Council to receive General Literature, Applied Sciences, Military and Civil Service Students into their houses as Boarders.

REV. T. A. COCK, M.A. 18, Rodney Street, Pentonville, Lecturer in Mathematics.
H. J. CASTLE, Esq. 21, Euston Square, Professor of Surveying.
REV. J. SUMMERS, Professor of Chinese, Hitchin.
C. TOMLINSON, Esq. 178, Hampstead Road, Lecturer on Science.
REV. J. J. HEYWOOD, 22, Bedford Place, Russell Square, Lecturer in Classical Literature.
THOMAS HOWLEY, Esq. 7, Belgrave Road, Abbey Road, N.W. Professor of Tamil, Telugu, and Hindustani.

KING'S



COLLEGE,

LONDON.

Evening Classes.

1. CLASSES for Evening Instruction are held at King's College during the months from October to March, inclusive, and during the months of April, May, and June.

2. The Winter Course for 1865-6 commenced on Monday, October 9, and will terminate on Friday, March 23, the last fortnight being devoted to examinations.

On Friday, October 6, 1865, at 7 p.m. there was an opening Service in the Chapel of the College, on which occasion the Rev. H. MONTAGU BUTLER, D.D. Head-Master of Harrow School, preached. Admission was limited to Evening Class Students and their friends.

There will be a Vacation of four weeks at Christmas, commencing from after Friday, December 22.

The SECOND HALF OF THE WINTER SESSION WILL BEGIN ON MONDAY, JANUARY 22, 1866.

The SUMMER COURSE FOR 1866 WILL COMMENCE ON MONDAY, April 9, and will continue till Friday, June 29.

3. The following are the subjects of the Winter Course :—

1. DIVINITY.
2. LATIN. (Four Classes.)
3. GREEK. (Four Classes.)
4. FRENCH. (Eight Classes.)
5. GERMAN. (Four Classes.)
6. ITALIAN. (Two Classes.)
7. ENGLISH LANGUAGE AND COMPOSITION. (Five Classes.)
8. HISTORY
9. GEOGRAPHY } OF ENGLAND.
10. ARITHMETIC AND BOOK-KEEPING. (Two Classes.)
11. WRITING (official and ordinary.)
12. MATHEMATICS (including Algebra, Euclid, Trigonometry, Differential and Integral Calculus). (Six Classes.)
13. THE PRINCIPLES OF COMMERCE AND COMMERCIAL LAW.
14. DRAWING. (Landscape, Figure, Model, and Architectural.)
15. THE ELEMENTS OF CHEMISTRY.
16. MECHANICS.
17. PHYSIOLOGY.
18. BOTANY.
19. EXPERIMENTAL PHYSICS.
20. SPANISH
21. PORTUGUESE.
22. GEOLOGY AND MINERALOGY.
23. ZOOLOGY.
24. PRACTICAL CHEMISTRY.
25. POLITICAL ECONOMY.
26. LOGIC
27. GERMAN LITERATURE AND GERMAN HISTORY.
28. PUBLIC SPEAKING AND READING.
29. LAW.
30. CIVIL SERVICE CLASS.

Many of these Classes have special reference to the B.A. and Matriculation Examinations at the University of London.

Any number of Gentlemen, not less than Ten, shall wish for instruction.

any other subject, such as Hebrew, &c. arrangements will be made (if possible) to meet their wishes.

4. The following are the Fees for the Winter Session:—

(1.) For any single Course (except Divinity and Practical Chemistry), £1 11s. 6d.

(2.) The Divinity Class is free to all Students attending any other Class, and 10s. 6d. when no other class is attended. Practical Chemistry £2 2s. for each part of the Course.

(3.) For any four Classes £5 5s.; for five Classes £6 11s. 3d.; in either case 10s. 6d. extra if Practical Chemistry is included.

(4.) In the case of several Gentlemen entering from one Firm or Company, the following will be the fees:—

| | For any single Course. | For any four Classes. |
|--|------------------------|-----------------------|
| If more than five in number, | £1 6 3 each person. | £4 7 6 each person. |
| If more than ten in number, | 1 1 0 | 3 10 0 |
| with 10s. 6d. added, if Practical Chemistry is included. | | |

5. After Christmas, the Fee is reduced to £1 1s. for One Class; and to £3 10s. for Four Classes. The Fees for the Summer Course are the same.

6. Students of this Department have the privilege of becoming "Matriculated Students of King's College, London," by payment of an additional fee of £3 13s. This includes the cost of the College Cap and Gown. Students who matriculate in any one year are retained on the list of Matriculated Students in subsequent years, provided they enter to at least two classes.

7. All Fees to be paid upon entrance. It is important that the entries for each Session should, as far as possible, be made a few days before the day fixed for the commencement of the course; but Students may enter at any time during the Course.

8. A Letter of Introduction, from the Clergyman of the District, from the Student's Employer or the Head of his office, or from some other known person, is, in every case, required upon entrance.

9. The following is the Time Table for the Winter Course:—

| | Monday. | Tuesday. | Wednesday. | Thursday. | Friday. |
|--------------|--|--|---|--|--|
| 6 to 7 | Mechanics. Writing. Geography. | *Mathematics. *English. *Italian. | | Mechanics. Writing. Geography. | *Mathematics. *English. *Italian. Logic. |
| 7 to 8 | Latin Commerce. *German. Chemistry. *Arithmetic German Lit. | *Mathematics. *English. *Italian. *French. Drawing. *Spanish. | †Divinity. | Latin. Commerce. *German Chemistry. *Arithmetic. *German Hist. | *Mathematics. *English. *Italian. *French. Drawing. *Spanish. Pract Chem. Pol Econ. |
| 8 to 9 | Greek. *German. *Arithmetic. Botany. Portuguese | *English. *French. History. *Spanish Publ Reading Drawing. | Exp Sciences. Physiology Geology, &c. Law. | Greek. *German. *Arithmetic. Zoology. *German Hist. Portuguese. | *French. History. *Spanish. Pract Chem. Publ Reading. Drawing. |

* Students in these subjects may attend either hour on the two appointed evenings; or may take their two hours on one evening; or by the payment of an additional sum of £1 1s. (14s. after Christmas) may attend both hours on both evenings.

† Matriculated Students are required (unless specially exempted) to attend the Divinity Class on Wednesday Evening.

10. The Library of the College is open for the purposes of study to all Gentlemen joining any of these Classes, from 5 30 to 8 every Monday, Tuesday, Thursday, & Friday, without additional fee, except in the case of those attending Divinity who must pay 10s. 6d. each Session for the use of the Library.

11. Names of the Gentlemen who give instruction in these Classes:—

| | |
|--|---------------------------------------|
| 1. Divinity | Rev. Professor PLUMPTRE, M.A. |
| 2. Latin | Rev. Professor LONSDALE, M.A. |
| 3. Greek | C. S. TOWNSEND, Esq. M.A. |
| 4. French | JOHN LAMB, Esq. |
| 5. German | Rev. W. HOWSE, M.A. |
| 6. Italian | Rev. Professor LONSDALE, M.A. |
| 7. English Language and Composition | C. S. TOWNSEND, Esq. M.A. |
| 8. History of England | JOHN LAMB, Esq. |
| 9. Geography | Rev. W. HOWSE, M.A. |
| 10. Arithmetic and Book-keeping | Professor MARIETTE, M.A. |
| 11. Writing | Mons. STIEVENARD, |
| 12. Mathematics | Mons. THIBAUDIN, |
| 13. Commerce and Commercial Law | Mons. LEXARD. |
| 14. Drawing | Rev. Dr. WIRTZER, |
| 15. The Elements of Chemistry | Herr SCHNEIDER. |
| 16. Mechanics | Professor PISTRUCCI. |
| 17. Physiology | HENRY MORLEY, Esq. A.K.C. |
| 18. Botany | Rev. O. ADOLPHUS, M.A. |
| 19. Experimental Physics | T. MURRAY BROWNE, Esq. M.A. |
| 20. Spanish | Professor HUGHES, F.R.G.S. |
| 21. Portuguese | JAMES HADDON, Esq. M.A. |
| 22. Geology and Mineralogy | WILLIAM UPTON, Esq. |
| 23. Zoology | Rev. W. HOWSE, M.A. |
| 24. Practical Chemistry | JAMES PIERCE, Esq. M.A. |
| 25. Political Economy | Rev. T. S. CARTE, M.A. |
| 26. Logic | Professor LEONE LEVI. |
| 27. German Literature and German History | Professor DE LA MOTTE. |
| 28. Public Speaking and Reading | Professor GLENNY. |
| 29. Law | Professor C. L. BLOXAM. |
| 30. Civil Service Class | Rev. T. A. COCK, M.A. |
| | JOHN HARLEY, Esq. M.D. |
| | Professor BENTLEY, F.L.S. |
| | Professor ADAMS, M.A. |
| | Don B. B. AGUIRRE, B.A. |
| | A. J. DA COSTA RICCI. |
| | Professor TENNANT, F.G.S. |
| | Professor RYMER JONES, F.R.S. |
| | Professor C. L. BLOXAM. |
| | Rev. Professor ROGERS, M.A. |
| | Professor BUCHHEIM, Ph.D. |
| | Rev. A. J. D. D'ORSEY, B.D. |
| | Professor CUTLER. |
| | Rev. H. A. D. SORRIDGE, M.A. F.R.G.S. |
| | S. M'CAUL, Esq. B.C.L. |

16. Further information may be obtained, and Fees paid, at the Secretary's Office from 10 to 4 daily; also, after the commencement of Lectures, from 6 to 8 P.M. on Monday, Tuesday, Wednesday, Thursday, and Friday.

A detailed Syllabus of the Lectures, together with all the Regulations affecting this Department and the Lists of Prizemen and Matriculated Students, will be found in the College Calendar, price 2s. 6d., or 3s. per post; OR THE SYLLABUS AND RULES ALONE MAY BE OBTAINED IN A SEPARATE FORM, PRICE FOURPENCE, or Fivepence per post. J. W. CUNNINGHAM, Esq. King's College, London.

KING'S



COLLEGE,

LONDON.

Evening Class Department.

EXAMINATIONS FOR THE HOME CIVIL SERVICE.

A Special Class is formed, with the view of preparing Candidates for all branches of the Home Civil Service in as short a time as possible.

The class is conducted by the Rev. H. A. D. SURRIDGE, M.A. F.R.G.S. formerly Macbride Scholar, Oxford; and S. M'CAUL, Esq. B.C.L. of St. John's College, Oxford, and H.M. War Office.

Gentlemen may *at any time* join the class, which is held on the evenings of Monday, Tuesday, Thursday, and Friday, from 6 to 8 p.m.

TERMS.

| | ONE MONTH. | TWO MONTHS. | THREE MONTHS. |
|--|---------------|----------------|------------------|
| | £ s. d. | £ s. d. | £ s. d. |
| Any one Language, Euclid, History, Ortho- graphy, Arithmetic, English Composition, Précis, Geography, Book-keeping and Account States | 4 4 0 | 7 7 0 | 9 9 0 |
| For each consecutive Month (after 3 months). | 3 3 0 | | |
| For each additional Language, or for any <i>Special Subject</i> | 1 1 0 | | |

The next Term will begin on Tuesday, Jan. 23, 1880.

KING'S COLLEGE,



LONDON.

The School.

Head Master.—REV. J. R. MAJOR, D.D.

Vice-Master.—REV. J. FEARNLEY, M.A.

Assistant Masters.

REV. T. O. COCKAYNE, M.A.

REV. W. HAYES, M.A.

REV. GEORGE RUST, M.A.

REV. OTTO ADOLPHUS, M.A.

REV. T. S. CARTS, M.A.

REV. J. H. STANDEN, M.A.

REV. G. F. MACLEAR, M.A.

S. M. MASTER, Esq. M.A.

REV. BLOMFIELD JACKSON, B.A.

JOHN SHACKLETON, Esq. B.A.

Mathematical Master.—JAMES PIERCE, Esq. M.A.

Arithmetical and Second Mathematical Master.—J. HADDON, Esq. M.A.

Writing and Second Arithmetical Master.—G. E. MORPHETT, Esq.

Assistant Writing and Arithmetical Master.—WILLIAM UPTON, Esq.

French Language.—M. THIBAUDIN, Master, and M. WATTEZ and M. ISNARD, Assistant Masters.

German Language.—REV. A. WINTZER, Ph. D. Master.

Geometrical Drawing.—T. BRADLEY, Esq. Professor.

Landscape Drawing.—P. H. DE LA MOTTE, Esq. Professor.

Lecturer on Science.—CHARLES TOMLINSON, Esq.

King's College School consists of two divisions:—

A. The "Division of Classics, Mathematics, and General Literature."

B. The "Division of Modern Instruction."

A.

Division of Classics, Mathematics, and General Literature.

1. This division is intended to prepare Pupils for the Universities, for the Theological, General Literature, and Medical Departments in the College, and for the learned professions.

2. The regular course of Instruction comprises Divinity; the Greek, Latin, English and French Languages; Mathematics, Arithmetic, Writing; History, and Geography. Hebrew is also taught to the Upper Sixth Class.

3. German is taught, without any additional charge, to Pupils of the sixth, fifth, and fourth Classes, after the regular School hours, on Wednesday, from $\frac{1}{2}$ -past 1 to 3, and on Saturday, from 12 to $\frac{1}{2}$ -past 1. Pupils of the lower Classes may learn this Language on payment of 10s. 6d. per term.

4. Instruction in Drawing may also be obtained by all pupils on Tuesday and Friday, after the regular School hours, on payment of 14s. a term, including drawing materials.

5. *SCHOLARSHIPS.*—Two of 30l. (one in Classics and one in Mathematics) for two years; four of 20l. (one for each division, and two in Mathematics); are annually given, in the Lent Term, to those Pupils who shall pass the best examinations.

B.

Division of Modern Instruction.

1. This Division is placed under the general direction of the Rev. John Fearnley, M.A. Vice-Master of King's College School, assisted by the Rev. J. H. Standen, M.A., T. S. Carr, Esq. M.A. and by the Mathematical, Arithmetical, French, German, and Drawing Masters.

2. The object in view in this Division is to prepare Pupils for general and mercantile pursuits, for the Departments of Engineering, Architecture, and Military Science in the College, for the Military Academies at Woolwich, Sandhurst, and Addiscombe, and for the Royal Navy and the Commercial Marine.

3 Pupils in this Division take corresponding rank with those in the Division of "Classics, Mathematica, and General Literature."

4. The Mathematical Scholarships, of 30*l.* and 20*l.*, are open to pupils in this Division.

5. The regular course of Education in this Division commences with the Lower First Class.

6. In addition to the regular course of Instruction in the Modern Languages, it has been thought advisable to introduce French and German Conversational Classes, with the view of imparting to the Pupil, by the daily habit of conversation, a facility for expressing himself in these languages, and thereby superseding as far as possible the necessity of a residence upon the Continent.

7. Separate Classes are also formed, so as to give special extra instruction, gratuitously, to boys preparing for any of the following; viz.—

1. Commercial pursuits.
2. Military and Naval studies.
3. Engineering and Architecture.

Entrance Scholarships.

On entrance to the School, every boy under 15 years of age is entitled to compete for two Scholarships, one in Classics and the other in Mathematics, of 15*l.* per annum, tenable for three years. For rules, see the Calendar

**General Rules and Regulations,
Applicable to the whole School.**

1. All boys above the Second Class, (the First and Second Classes being common to both Divisions,) will be placed in whichever Division their parents or guardians shall select. Pupils may at any time be moved from one Division to the other.

2. The general age of admission is from nine to sixteen years

3. The duties of each day commence with Prayers and the reading of the Scriptures in the College Chapel, from which none of the Pupils are allowed to absent themselves.

4. The periods for the admission of Pupils are, the middle of January; the beginning of May; and the middle of September.

Before entering a pupil, the Head Master must be furnished with a *testimonial of good conduct from the applicant's last instructor*, as well as such particulars with respect to his previous studies as may lead to a correct classification.

5. The Hours of attendance are:—

On Monday, Tuesday, Thursday, and Friday, from..... 9 o'Clock to 3.

On Wednesday, from 9 o'Clock to 1.

On Saturday, from 9 o'Clock to 12.

Pupils who are irregular in their attendance, or inattentive to their studies, will be detained one hour longer, under the charge of a Master; and in each case a letter will be sent to the parent or guardian, stating the cause of the detention.

6 The Vacations consist of seven weeks in Summer; one month at Christmas; and five days at Easter. Pupils are expected to attend the School till the Vacations commence, and to return punctually when they close.

7. There is annually, previous to the Summer Vacation, a public distribution of Prizes awarded by the Council. Examinations for places in the Classes, for promotion, and for Prizes, take place each Term.

8. A Register is kept by the Head Master and the other Masters, of the attendance, employments, and general conduct of the pupils; of which periodical reports are transmitted to their friends.

9. Instruction may also be obtained within the College, in Italian, Chinese, Hindustani, Fencing, Singing, and Dancing.

10. A course of eight elementary Lectures is given each term to each Division, on some subject connected with Art or Science.

11. The terms for the whole regular course of Instruction, in either Division, including Stationery and the use of Books, are 7*l.* 15*s.* 2*d.* per Term. There are three Terms in each year.

The Principal has a practice of requesting each Pupil of the School, on entering his second term, to contribute the sum of 1*l.* 1*s.* towards the expenses of the restoration of the College Chapel, and this sum will be found in the accounts.

12. Upon entrance, the Fees for the first Term must be paid in advance, together with the sum of 2*l.* 3*s.* 6*d.* for Entrance Fees; amounting altogether to 9*l.* 18*s.* 8*d.* All fees are payable in advance.

13. Upon entering the Sixth Class, each Pupil is called upon to contribute Ten Shillings to the School Library.

14. *Books.*—The Council having established a system of Loan with regard to books, no Boys are permitted, except those in the Upper Sixth Class, to bring their own books to the School.

15. A sufficient time, at 1 o'clock each day, is allowed for luncheon, which is provided in the College at a regulated expense.

Those parents who may wish their sons to dine at this hour, may avail themselves of an arrangement made for this purpose in the College Hall. One of the Masters always presides. The expense of dinner, without beer, which has to be paid for at the time, is—

£3 10*s.* per Term, for six days in the week.

£2 10*s.* „ for the Monday, Tuesday, Thursday, and Friday in each week.

1*s.* per diem for a single dinner.

N.B. It is earnestly requested that parents will, as far as possible, adopt the system of taking out tickets for the term when the other fees are paid, instead of allowing their sons to make daily payments.

16. Pupils who have been in the School two years, and before leaving it have reached the Upper Sixth Class, are entitled to be recommended for election as Associates of King's College, London, after two years' study in the General Literature, or Applied Sciences Departments of the College, instead of after three years as in all other cases.

17. Pupils may reside with their parents or friends. The following Masters receive Boarders on terms sanctioned by the Council, which may be learnt on application to them, or at the Office of the College:—

Rev. J. R. MAJOR, D.D. 42, Bloomsbury Square.

Rev. T. O. COCKAYNE, M.A. 17, Montague Street, Russell Square.

Rev. GEORGE RUST, M.A. 31, Bedford Square.

Rev. O. ADOLPHUS, M.A. Cintra Park, Upper Norwood.

18. EXTRA INSTRUCTION,

After the regular School hours, may be obtained in the following subjects:—

| | | Per Term. |
|-------------------|--------------------------|--------------|
| | | £ s. d. |
| German..... | Rev. A. Wintzer, Ph.D. } | See page 30. |
| Drawing | Prof. De La Motte..... } | |
| Fencing | } W. McTurk, Esq. ... | 1 11 6 |
| Drilling | | 0 10 6 |
| Dancing | Edmund Goodwin, Esq. | 1 11 6 |
| Singing | Professor Hullah..... | 1 1 0 |
| Workshop | G. A. Timme, Esq. ... | 1 1 0 |
| Photography | George Dawson, Esq. | See page 14. |

N.B. No Pupil can be admitted to any of these Classes without producing the College Ticket, signed by the Secretary.

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ST. BARTHOLOMEW'S HOSPITAL

AND

MEDICAL COLLEGE.



SESSION 1865—1866.

LONDON
PRINTED BY SPOTTISWOODE AND CO.
NEW-STREET SQUARE

SAINT BARTHOLOMEW'S HOSPITAL MEDICAL COLLEGE.

1885-86.

WINTER SESSION begins OCTOBER 2ND.

WINTER SESSION divides DECEMBER 21st.

WINTER SESSION resumes JANUARY 2ND.

SUMMER SESSION begins MAY 1st.

FEES OF ATTENDANCE ON THE HOSPITAL PRACTICE AND LECTURES.

Entrance Fees to the Lectures and Hospital Practice necessary for admission to the Licentiate Examinations at the College of Physicians and at the Society of Apothecaries, and to the Members' Examinations at the College of Surgeons—Ninety-five Guineas.

Payable as under :—

At the beginning of the first Winter Session . . . 30 guineas.

At the beginning of the first Summer Session . . . 30 guineas.

At the beginning of the second Winter Session . . . 35 guineas.

The Midwifery-Assistant, the Clinical Clerks to the Physicians and to the Physician-Accoucheur, and the Clerks to the Assistant Physicians and Assistant Surgeons, are chosen from the most diligent Students.

All Students are required to conform to the Rules and Regulations of the Hospital and of the Medical School.

The attendance on Lectures of all Students is registered.

*All communications must be addressed to Mr. SAVORY or
Mr. CALLENDER.*

Gentlemen can also enter for single courses of Lectures or for the Medical or Surgical Practice of the Hospital.

Students having entered for any period to the Hospital Practice or Lectures may prolong their attendance on paying the difference between their first Entrance-Fee and that for any longer period.

MEDICAL PRACTICE FEES.
 Six Months—Twelve guineas.
 Two years—Eighteen guineas.
 Unlimited—Twenty-five guineas.

SURGICAL PRACTICE FEES.
 Six Months—Fifteen guineas.
 Twelve Months—Twenty guineas.
 Unlimited—Twenty-five guineas.

DRESSERSHIPS.

Three months Twelve guineas.
 Six months Eighteen guineas.
 Twelve months..... Twenty-five guineas.

Entrance to the Lectures *only* as required for the
 same Examinations Fifty-two guineas.
 Unlimited Entrance to all the Lectures Sixty-two guineas.

**ST. BARTHOLOMEW'S
MEDICAL COLLEGE,
1865-66.**

OCTOBER 1865.

| | | |
|----|--------------|---|
| 1 | S | Sixteenth Sunday after Trinity. Cambridge Term [begins.] |
| 2 | M | Winter Session begins. Registration begins. |
| 3 | Tu | First Examination College of Physicians begins. |
| 4 | W | |
| 5 | Th | Apothecaries' Hall Examinations every Thursday |
| 6 | F | [throughout the year.] |
| 7 | S | |
| 8 | S | Seventeenth Sunday after Trinity. |
| 9 | M | [of Physicians begins.] |
| 10 | Tu | Oxford Term begins. Second Examination College |
| 11 | W | Old Michaelmas Day. |
| 12 | Th | Abernethian Society Every Thursday throughout |
| 13 | F | [the Winter Session at 8 p.m.] |
| 14 | S | |
| 15 | S | Eighteenth Sunday after Trinity. |
| 16 | M | Registration ends. |
| 17 | Tu | |
| 18 | W | |
| 19 | Th | |
| 20 | F | |
| 21 | S | |
| 22 | S | Nineteenth Sunday after Trinity. |
| 23 | M | University of London second B.Sc. Examination. |
| 24 | Tu | |
| 25 | W | |
| 26 | Th | |
| 27 | F | |
| 28 | S | |
| 29 | S | Twentieth Sunday after Trinity. |
| 30 | M | |
| 31 | T | |

6 ST. BARTHOLOMEW'S MEDICAL COLLEGE, 1865-66.

| NOVEMBER 1865. | | |
|----------------|----|---|
| 1 | W | Univ. Lond. second B.Sc. Honours Examination. |
| 2 | Th | Michaelmas Law Term begins. |
| 3 | F | |
| 4 | S | |
| 5 | S | Twenty-first Sunday after Trinity. |
| 6 | M | University of London second M.B. Examination. |
| 7 | Tu | |
| 8 | W | Cambridge Term divides. |
| 9 | Th | |
| 10 | F | |
| 11 | S | Half-Quarter Day. |
| 12 | S | Twenty-second Sunday after Trinity. |
| 13 | M | University of London second M.B. Examination. |
| 14 | Tu | |
| 15 | W | |
| 16 | Th | Univ. Lond. second M.B. Honours Examination. |
| 17 | F | |
| 18 | S | |
| 19 | S | Twenty-third Sunday after Trinity. |
| 20 | M | Univ. Lond. second M.B. Honours Examination. |
| 21 | Tu | |
| 22 | W | |
| 23 | Th | |
| 24 | F | |
| 25 | S | Michaelmas Law Term ends. |
| 26 | S | Twenty-fourth Sunday after Trinity. |
| 27 | M | University of London M.D. Examination. |
| 28 | Tu | |
| 29 | W | |
| 30 | Th | |

College of Surgeons Primary and Pass Examinations during this Month.

DECEMBER 1865.

| | | |
|----|----|--|
| 1 | F | |
| 2 | S | |
| 3 | S | Advent Sunday. |
| 4 | M | |
| 5 | Tu | First Examination College of Physicians begins. |
| 6 | W | |
| 7 | Th | |
| 8 | F | |
| 9 | S | |
| 10 | S | Second Sunday in Advent. |
| 11 | M | |
| 12 | Tu | Second Examination College of Physicians begins. |
| 13 | W | |
| 14 | Th | |
| 15 | F | |
| 16 | S | Cambridge Term ends. |
| 17 | S | Third Sunday in Advent. Ember Week. |
| 18 | M | Oxford Term ends. |
| 19 | Tu | |
| 20 | W | |
| 21 | Th | Winter Session divides. |
| 22 | F | |
| 23 | S | |
| 24 | S | Fourth Sunday in Advent. |
| 25 | M | Christmas Day. |
| 26 | Tu | |
| 27 | W | |
| 28 | Th | |
| 29 | F | |
| 30 | S | |
| 31 | S | First Sunday after Christmas. |

JANUARY 1866.

| | | |
|----|----|--------------------------------------|
| 1 | M | |
| 2 | TU | Winter Session resumes. |
| 3 | W | |
| 4 | TH | |
| 5 | F | |
| 6 | S | Epiphany. |
| 7 | S | First Sunday after Epiphany. |
| 8 | M | University of London Matriculation. |
| 9 | TU | |
| 10 | W | |
| 11 | TH | Hilary Law Term begins. |
| 12 | F | |
| 13 | S | Cambridge Term begins. |
| 14 | S | Second Sunday after Epiphany. |
| 15 | M | Oxford Term begins. |
| 16 | TU | |
| 17 | W | |
| 18 | TH | |
| 19 | F | |
| 20 | S | |
| 21 | S | Third Sunday after Epiphany. |
| 22 | M | |
| 23 | TU | |
| 24 | W | |
| 25 | TH | |
| 26 | F | Apothecaries' Hall Arts Examination. |
| 27 | S | |
| 28 | S | Septuagesima. |
| 29 | M | |
| 30 | TU | |
| 31 | W | Hilary Law Term ends. |

College of Surgeons Primary and Pass Examinations during this Month.

FEBRUARY 1866.

| | | |
|----|----|---|
| 1 | Th | |
| 2 | F | |
| 3 | S | |
| 4 | S | Sexagesima. |
| 5 | M | |
| 6 | Tu | First Examination College of Physicians begins. |
| 7 | W | |
| 8 | Th | Half-Quarter Day. |
| 9 | F | |
| 10 | S | |
| 11 | S | Quinquagesima. |
| 12 | M | |
| 13 | Tu | Shrove Tuesday. Second Examination College of |
| 14 | W | Ash Wednesday. [Physicians begins. |
| 15 | Th | |
| 16 | F | Cambridge Term divides. |
| 17 | S | |
| 18 | S | Quadragesima. First Sunday in Lent. |
| 19 | M | |
| 20 | Tu | |
| 21 | W | |
| 22 | Th | |
| 23 | F | |
| 24 | S | |
| 25 | S | Second Sunday in Lent. |
| 26 | M | |
| 27 | Tu | |
| 28 | W | |

10 ST. BARTHOLOMEW'S MEDICAL COLLEGE, 1865-66.

MARCH 1866.

| | | |
|----|----|--|
| 1 | TH | Essays for Wix Prize to be presented. |
| 2 | F | |
| 3 | S | |
| 4 | S | Third Sunday in Lent. |
| 5 | M | University of London M. S. Examination. |
| 6 | TU | |
| 7 | W | |
| 8 | TH | |
| 9 | F | |
| 10 | S | |
| 11 | S | Fourth Sunday in Lent. |
| 12 | M | |
| 13 | TU | |
| 14 | W | University of London M. S. Honours Examination. |
| 15 | TH | |
| 16 | F | |
| 17 | S | |
| 18 | S | Fifth Sunday in Lent. |
| 19 | M | Registration begins. |
| 20 | TU | |
| 21 | W | |
| 22 | TH | |
| 23 | F | Cambridge Term ends. Pract. Anat. Exam. Senior. |
| 24 | S | Oxford Term ends. Pract. Anat. Exam. Junior. [Hichens Prize Exam. |
| 25 | S | Palm Sunday. |
| 26 | M | Scholarship Examinations. |
| 27 | TU | Idem. |
| 28 | W | Idem. |
| 29 | TH | Winter Session ends. |
| 30 | F | Good Friday. [Bentley Prize to be presented. |
| 31 | S | Examination in Clinical Medicine. Reports for |

APRIL 1866.

| | | |
|----|----|--|
| 1 | S | Easter Sunday. |
| 2 | M | |
| 3 | TU | First Examination College of Physicians begins. |
| 4 | W | |
| 5 | TH | |
| 6 | F | Old Lady Day. Cambridge Term begins. |
| 7 | S | |
| 8 | S | Low Sunday. First Sunday after Easter. |
| 9 | M | |
| 10 | TU | Second Examination College of Physicians begins. |
| 11 | W | Oxford Term begins. |
| 12 | TH | |
| 13 | F | |
| 14 | S | |
| 15 | S | Second Sunday after Easter. [Easter Law Term begins. |
| 16 | M | |
| 17 | TU | |
| 18 | W | |
| 19 | TH | |
| 20 | F | |
| 21 | S | |
| 22 | S | Third Sunday after Easter. |
| 23 | M | |
| 24 | TU | |
| 25 | W | |
| 26 | TH | |
| 27 | F | Apothecaries' Hall Arts Examination. |
| 28 | S | |
| 29 | S | Fourth Sunday after Easter. |
| 30 | M | |

College of Surgeons Primary and Pass Examinations during this Month.

12 ST. BARTHOLOMEW'S MEDICAL COLLEGE, 1865-66.

| MAY 1866. | | |
|-----------|----|---|
| 1 | TU | Summer Session begins. |
| 2 | W | Registrations begin. |
| 3 | TH | |
| 4 | F | |
| 5 | S | |
| 6 | S | Rogation Sunday. |
| 7 | M | |
| 8 | TU | Half-Quarter Day. Easter Law Term ends. |
| 9 | W | Hospital View. Univ. Lond. Adm. to Deg. |
| 10 | TH | Old May Day. |
| 11 | F | |
| 12 | S | |
| 13 | S | Sunday after Ascension. |
| 14 | M | Cambridge Term divides. |
| 15 | TU | Registrations end. |
| 16 | W | |
| 17 | TH | |
| 18 | F | |
| 19 | S | Oxford Term ends. |
| 20 | S | Whit Sunday. |
| 21 | M | |
| 22 | TU | Trinity Law Term begins. |
| 23 | W | |
| 24 | TH | |
| 25 | F | |
| 26 | S | |
| 27 | S | Trinity Sunday. |
| 28 | M | |
| 29 | TU | |
| 30 | W | |
| 31 | TH | |

College of Surgeons Primary and Pass Examinations during this Month.

JUNE 1866.

| | | |
|----|----|---|
| 1 | F | |
| 2 | S | |
| 3 | S | First Sunday after Trinity. |
| 4 | M | |
| 5 | Tu | First Examination College of Physicians begins. |
| 6 | W | |
| 7 | Th | |
| 8 | F | |
| 9 | S | |
| 10 | S | Second Sunday after Trinity. |
| 11 | M | |
| 12 | Tu | Trinity Law Term ends. Second Examination Col- |
| 13 | W | [lege of Physicians begins |
| 14 | Th | |
| 15 | F | |
| 16 | S | |
| 17 | S | Third Sunday after Trinity. |
| 18 | M | |
| 19 | Tu | |
| 20 | W | |
| 21 | Th | |
| 22 | F | Cambridge Term ends. |
| 23 | S | |
| 24 | S | Fourth Sunday after Trinity. |
| 25 | M | University of London Matriculation. |
| 26 | Tu | |
| 27 | W | |
| 28 | Th | |
| 29 | F | |
| 30 | S | |

14 ST. BARTHOLOMEW'S MEDICAL COLLEGE, 1865-66.

JULY 1866.

| | | |
|----|----|--|
| 1 | S | Fifth Sunday after Trinity. |
| 2 | M | |
| 3 | Tu | First Examination College of Physicians begins. |
| 4 | W | |
| 5 | Th | |
| 6 | F | Old Midsummer Day. |
| 7 | S | Oxford Term ends. |
| 8 | S | Sixth Sunday after Trinity. |
| 9 | M | |
| 10 | Tu | Second Examination College of Physicians begins. |
| 11 | W | |
| 12 | Th | |
| 13 | F | |
| 14 | S | |
| 15 | S | Seventh Sunday after Trinity. |
| 16 | M | Univ. Lond. Preliminary Scientific Examination. |
| 17 | Tu | Idem. First B.Sc. Examination. |
| 18 | W | |
| 19 | Th | |
| 20 | F | |
| 21 | S | |
| 22 | S | Eighth Sunday after Trinity. |
| 23 | M | Scholarship Examination. |
| 24 | Tu | Idem. |
| 25 | W | Idem. Univ. Lond. First B.Sc. |
| 26 | Th | [Honours Examin |
| 27 | F | |
| 28 | S | Summer Session ends. |
| 29 | S | Ninth Sunday after Trinity. |
| 30 | M | University of London first M.B. Examination. |
| 31 | Tu | |

College of Surgeons Primary and Pass Examinations during this Month.

AUGUST 1866.

| | | |
|----|----|---|
| 1 | W | Univ. Lond. Preliminary Scientific Examination for Idem. [Honours. |
| 2 | Th | |
| 3 | F | |
| 4 | S | |
| 5 | S | Tenth Sunday after Trinity. |
| 6 | M | University of London first M.B. Examination. |
| 7 | Tu | |
| 8 | W | |
| 9 | Th | |
| 10 | F | Univ. Lond. first M.B. Examination for Honours. |
| 11 | S | Half-Quarter Day. |
| 12 | S | Eleventh Sunday after Trinity. |
| 13 | M | |
| 14 | Tu | |
| 15 | W | |
| 16 | Th | |
| 17 | F | |
| 18 | S | |
| 19 | S | |
| 20 | M | Twelfth Sunday after Trinity. |
| 21 | Tu | |
| 22 | W | |
| 23 | Th | |
| 24 | F | |
| 25 | S | St. Bartholomew. Hospital founded, 1123. |
| 26 | S | Thirteenth Sunday after Trinity. |
| 27 | M | |
| 28 | Tu | |
| 29 | W | |
| 30 | Th | |
| 31 | F | |

16 ST. BARTHOLOMEW'S MEDICAL COLLEGE, 1865-66.

SEPTEMBER 1866.

| | | |
|----|----|---|
| 1 | S | |
| 2 | S | Fourteenth Sunday after Trinity. |
| 3 | M | |
| 4 | Tu | |
| 5 | W | |
| 6 | Th | |
| 7 | F | |
| 8 | S | |
| 9 | S | Fifteenth Sunday after Trinity. |
| 10 | M | |
| 11 | Tu | |
| 12 | W | |
| 13 | Th | |
| 14 | F | |
| 15 | S | |
| 16 | S | Sixteenth Sunday after Trinity. |
| 17 | M | |
| 18 | Tu | |
| 19 | W | Apothecaries' Hall Arts Examination. Idem. |
| 20 | Th | |
| 21 | F | |
| 22 | S | |
| 23 | S | Seventeenth Sunday after Trinity. |
| 24 | M | |
| 25 | Tu | |
| 26 | W | |
| 27 | Th | |
| 28 | F | |
| 29 | S | Michaelmas Day. |
| 30 | S | Eighteenth Sunday after Trinity. |

SAINT BARTHOLOMEW'S HOSPITAL AND COLLEGE.

SAINTE BARTHOLOMEW'S HOSPITAL, the largest of the Metropolitan Hospitals, was founded in the year 1123, by Rayhere, minstrel of Henry the First, in connexion with his foundation of the Church and Priory of St. Bartholomew. He designed his charity—"Ad omnes pauperes infirmos ad idem hospitale confluentes quousque de infirmitatibus suis convaluerint, ac mulieres prægnantes quousque de puerperio surrexerint, necnon ad omnes pueros de eisdem mulieribus genitos, usque septennium, si dictæ mulieres intra hospitale prædictum decesserint."

At the suppression of monasteries in 1537, the Priory and Hospital, and their revenues, came into the possession of Henry VIII, who, in 1547, at the petition of Sir Richard Gresham, lord mayor of London, and father of Sir Thomas Gresham, refounded the Hospital by royal charter, and endowed it with the greater portion of its former revenues; being "moved thereto with great pity for and towards the relief and succour and help of the poor, aged, sick, low, and impotent people . . . lying and going about begging in the common streets of the city of London and the suburbs of the same," and "infected with divers great and horrible sicknesses and diseases."

At the granting of the charter, the Hospital contained 100 beds, and its medical staff consisted of a Physician and three Surgeons; the latter attending daily upon all the patients, and consulting with the physician in cases requiring medical advice.

From this, its second foundation, St. Bartholomew's Hospital has increased in 300 years to more than six times its original extent: and the opportunities which, as it increased, it afforded for the study of disease, did not escape the learned and benevolent men who attended on the sick within its walls. They taught while they healed, delivering lectures on the most important subjects of medical and surgical science and practice.

The immediate superintendence of the Hospital, for many years after the granting of the charter, was committed to Thomas Vicary, who was serjeant-surgeon to Henry VIII., Edward VI., Mary, and Elizabeth, and was the author of *The Englishman's Treasure*,—the first work on anatomy published in the English language.

Among the first of those who held the office of surgeon to the Hospital, after the charter, were William Clowes and John Woodhall, the principal military surgeons of their time.

Harvey, the discoverer of the circulation of the blood, was appointed physician to the Hospital in 1609, and held this office thirty-four years, highly honoured and esteemed by the Governors. The rules which he laid down for the duties of the medical officers of the Hospital were adhered to for nearly a century after his retirement.

Although the actual commencement of a Medical School is not recorded, it appears that in 1662 students were in the habit of attending the medical and surgical practice of the Hospital; and their studies were assisted by the formation, five years afterwards, of a Library "for the use of the Governors and young University scholars."

The Clinical Practice of the Hospital comprises a service of 650 beds: of these 227 are allotted to the Medical Cases, 20 to the Diseases of Women, 322 to the Surgical and Ophthalmic Cases; and 81 to the Syphilitic. Children are admitted into both the Medical and Surgical Wards, those under 5 years of age being received into the female wards.

ST. BARTHOLOMEW'S MEDICAL COLLEGE, 1865-66. 19

In the year 1864, relief was afforded to 6,096 In-patients, including 558 children under ten years of age, 19,188 Out-patients, and 100,000 Casualties, besides about 1,200 women attended in their confinements at their own homes.

Times of Attendance of the PHYSICIANS and SURGEONS.

| | Monday. | Tuesday. | Wednesday. | Thursday. | Friday. | Saturday. |
|-----------------|---------|----------|------------|-----------|---------|-----------|
| DR. FARRE | 10·30 | ..... | 10·30 | ..... | 10·30 | ..... |
| DR. JEAFFRESON | 8· | ..... | 8· | 1· | 8· | ..... |
| DR. BLACK | 1· | 1· | ..... | 1· | ..... | ..... |
| DR. MARTIN..... | 1·30 | 1·30 | ..... | ..... | 1·30 | ..... |
| MR. LAWRENCE.. | ..... | 1·30 | ..... | ..... | 1·30 | 1·30 |
| MR. WORMALD... | 1·30 | ..... | ..... | 1·30 | ..... | 1·30 |
| MR. PAGET | 1·30 | 1·30 | ..... | 1·30 | 1·30 | 1·30 |
| MR. COOTE | 1·30 | ..... | 1·30 | ..... | 1·30 | 1·30 |

Times of Attendance of the ASSISTANT-PHYSICIANS and ASSISTANT-SURGEONS at the Out-patients' Rooms.

| | Monday. | Tuesday. | Wednesday | Thursday. | Friday. | Saturday. |
|------------------|---------|----------|-----------|-----------|---------|-----------|
| DR. EDWARDS ... | ..... | 11· | ..... | ..... | 11· | ..... |
| DR. HARRIS ..... | ..... | ..... | 11· | ..... | ..... | 11· |
| DR. ANDREW ... | ..... | ..... | ..... | 11· | ..... | ..... |
| DR. SOUTHEY ... | 11· | ..... | ..... | ..... | ..... | ..... |
| MR. HOLDEN ... | 12· | ..... | ..... | 12· | ..... | ..... |
| MR. SAVORY..... | ..... | ..... | 12· | ..... | ..... | 12· |
| MR. CALLENDER. | ..... | 12· | ..... | ..... | ..... | ..... |
| MR. T. SMITH ... | ..... | ..... | ..... | ..... | 12· | ..... |

DR. GREENHALGH, the Physician-Accoucheur to the Hospital, sees the In-patients with Uterine Diseases on Wednesdays at half-past One, and the Out-patients on Saturdays, at Nine; and Cases in Midwifery are attended, under his superintendence, as Out-patients of the Hospital, by the Students of the Midwifery Class.

The Medical Casualty-patients are attended daily by MR. WOOD, who also superintends Vaccinations every Wednesday at One P.M.

The Surgical Casualty-patients are seen, at all hours, in the Surgery, by the House-Surgeons and Dressers.

SURGICAL OPERATIONS, except in cases of emergency, are performed on Wednesdays and Saturdays at Half-past One P.M.

CLINICAL LECTURES.

In addition to the Instruction given by all the Medical Officers during their visits in the Wards, Lectures on CLINICAL MEDICINE AND SURGERY are delivered, weekly, during both the Winter and Summer Sessions.

Clinical Medicine on Tuesdays

at 12 DR. FARBE, DR. BLACK, DR. MARTIN.

Clinical Surgery, Mondays at 1,

or Thursdays at 1.30, Satur-

days at 9 MR. SKEY, MR. LAWRENCE, MR. PAGET, [MR. COOTE.

Diseases of Women on alternate

Wednesdays at 3.30..... DR. GREENHALGH.

PRACTICAL PATHOLOGY.

Inspections of Morbid Anatomy in the Pathological Theatre, as opportunities occur, at Twelve o'clock :

Of the Medical Cases, by DR. ANDREW.

Of the Surgical Cases, by the House-Surgeons, under the superintendence of the Surgeons.

PRACTICAL PHARMACY.

Instruction is given in the Apothecaries' Department under the direction of MR. WOOD.

LECTURERS

OF

ST. BARTHOLOMEW'S COLLEGE.

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|--|--|
| Medicine | Dr. Black. |
| Clinical Medicine | Dr. Farre, Dr. Black, Dr. Martin. |
| Surgery | Mr. Paget, Mr. Coote. |
| Clinical Surgery | Mr. Skey, Mr. Lawrence, Mr. Paget, Mr. Coote. |
| Descriptive and Surgical Anatomy | Mr. Holden, Mr. Callender. |
| General Anatomy and Physiology | Mr. Savory. |
| Chemistry and Practical Chemistry | Dr. Odling. |
| Materia Medica | Dr. Farre. |
| Midwifery, and the Diseases of Women and Children | Dr. Greenhalgh. |
| Botany | Dr. Harris. |
| Forensic Medicine | Dr. Edwards. |
| Comparative Anatomy | Mr. Callender. |

DEMONSTRATORS.

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| Practical Anatomy and Operative Surgery | Mr. Thomas Smith, Mr. Morratt Baker. |
| Morbid Anatomy | Dr. Andrew. |

TUTORS—Dr. Duckworth, Mr. Morratt Baker, Mr. Shepard.

ASSISTANT-DEMONSTRATORS—Mr. Vernon, Mr. Langton.

The earliest record of the School of St. Bartholomew's dates from 1662, from which time, encouraged by the Governors of the

Hospital—among whom, at the beginning of the eighteenth century, were Drs. Radcliffe and Mead—it soon assumed so important a character, that in 1724 a new building was provided for a Museum of Anatomical and Chirurgical Preparations, which was placed under the charge of John Freke, then assistant-surgeon to the Hospital, and previously serjeant-surgeon to Queen Anne; and in 1734 leave was granted for any of the Surgeons or Assistant-Surgeons “to read Lectures in Anatomy in the dissecting-room of the Hospital.”

The first surgeon who availed himself of this permission was Edward Nourse, whose courses consisted, as appears from his Syllabus addressed “*studiosis Chirurgiæ in S^ti Bartholomæi Nosocomio*,” of twenty-three lectures each. These anatomical lectures, delivered for many years in or near the Hospital, were followed in 1765, and for many years after, by courses of Lectures on Surgery from his former pupil and prosector, Percivall Pott, who had been some years surgeon to the Hospital; and about the same time Dr. William Pitcairn, and subsequently Dr. David Pitcairn, who were successively physicians to the Hospital, delivered lectures, probably occasional ones, on Medicine.

Further additions to the course of instruction were made by Abernethy, who was elected assistant-surgeon in 1787. In conjunction with his colleagues Drs. William and David Pitcairn, he established the principal lectures of the present day, himself lecturing on Anatomy, Physiology, and Surgery, in the Theatre erected for him by the Governors in 1791; and his high reputation attracted so great a body of students that it was found necessary, in 1822, to erect a new and larger Anatomical Theatre.

The progress of science, and the extension of medical education, in the last twenty years, have led to the institution of additional lectureships on subjects auxiliary to Medicine, and on new and important applications of it; and further facilities have been afforded for instruction. Thus in 1835 and 1854 the Anatomical Museum was considerably

enlarged; new Medical and Chemical Theatres and Museums of Materia Medica and Botany were built; and the Library, enriched by liberal contributions, was placed in the present Reading-Rooms.

Scholarships were founded in 1845, with the design not only of encouraging learning, but of assisting Students to prolong their attendance beyond the usual period on the Medical and Surgical practice of the Hospital. Seven Scholarships are now awarded annually.

Foundation Prizes have been endowed from time to time for the purpose of encouraging the practical study of Medicine, Surgery, and Anatomy, or for promoting an interest in subjects which illustrate the connexion between Religion and Natural Sciences.

In 1843 the Governors founded a Collegiate Establishment, to afford the Pupils the moral advantages, together with the convenience, of a residence within the walls of the Hospital, and to supply them with ready guidance and assistance in their studies. This establishment has been enlarged to nearly twice its original extent.

LECTURES.

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WINTER SESSION 1865-66.  
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THE INTRODUCTORY ADDRESS *will be given by* DR. ANDREW,
on Monday, October 2nd, at Five o'clock in the Afternoon.

PRINCIPLES AND PRACTICE OF MEDICINE.

By PATRICK BLACK, M.D. Oxon.

Fellow of the Royal College of Physicians; Physician to St. Bartholomew's Hospital, and to the Marine Society.

THIS Course will consist of two divisions. In the first, the Principles of General Pathology will be taught; in the second, it is proposed to give a complete history of all the most important constitutional affections, as well as of the diseases which attack the principal organs of the human body.

The First Division will be commenced with a series of Lectures on the nature of morbid actions; on the causes of disease; on the symptoms of disease, their different kinds and respective values.

The Principles of General Pathology will be illustrated by Lectures on perverted nutrition of the tissues, and morbid states of the blood and circulation. Under these heads, hypertrophy, atrophy, softening, and other degenerations, plethora, anæmia, congestion, and inflammation will be first discussed; afterwards the general doctrines of hæmorrhages and dropsies; next, the states of the blood and general system in pyæmia, purpura, scorbutus, rheumatism, gout, and diabetes; and lastly, the pathology of tubercle and carcinoma.

In the Second Division of the course the diseases of the different systems of organs, the nervous, respiratory, circulatory, digestive, and urinary, will be described; and afterwards, the different forms of fever, simple pyrexia, hectic, intermittent, remittent, continued, and eruptive.

In the case of each disease, the methods of diagnosis will be taught; and the principles of treatment, whether founded on rational indications or learned by experience, will be pointed out.

At every stage of these Lectures advantage will be taken of the ample means of illustrating them which the Hospital affords: cases under observation within the Wards will be adduced as examples of the course and character of symptoms, while recent dissections, drawings, and specimens preserved in the Museum will serve to display the anatomical changes of structure resulting from each disease.

Mondays, at 2.30 P.M.; Tuesdays and Thursdays, at 3.30 P.M.

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|---------------------------------|----------------|
| One Course or Session | Five Guineas. |
| Unlimited | Seven Guineas. |

SURGERY.

By JAMES PAGET, F.R.S.

Surgeon to the Hospital; Surgeon-Extraordinary to H.M. the Queen; Surgeon to H.R.H. the Prince of Wales; Member of the Council of the Royal College of Surgeons, and of the Senate of the University of London;

and

HOLMES COOTE,

Surgeon to the Hospital; Examiner in Surgery at the Royal College of Physicians; Consulting Surgeon to the National Orthopaedic Hospital; &c.

The Course will be divided into two chief parts, relating respectively to General Surgery and Special Surgery. General Surgery will be taught in a series of Lectures, of which one or more will be devoted to each of the following subjects:—

Hypertrophy and Atrophy.

Inflammation—Abscess—Ulcer—Mortification.

D

Wounds—Fractures—Bruises—Sprains and Dislocations—Hæmorrhage—Effects of Destructive Heat and Cold—Poisoned Wounds.

Shock and Reaction—Fevers in their Surgical relations—Erysipelas and its allies—Pyæmia and its allies—Tetanus and Traumatic Delirium.

Tumours.

Gout and Rheumatism—Scrofula—Syphilis—Hysteria and the allied nervous Surgical diseases.

The Lectures on Special Surgery will comprise Affections of the Integument, of the Serous and Mucous Membranes—Diseases of the Periosteum and Bone—Diseases of Joints—Fractures and Dislocations. The latter illustrated by experiments on the dead body.

Diseases of Arteries and Veins—of Nerves and Absorbents.

The various Injuries to the Skull and Face—Compression and Concussion—Diseases of the Orbit—of the Eye, with illustrations of the use of the Ophthalmoscope, and the use of Glasses—Morbid condition of the Mouth, Nose, soft Palate and Throat.

Diseases of the Urinary and Generative Organs—Lithotomy and Lithotrity.

Diseases of the Vagina—of the Ovaries.

Malformations of all kinds, Clubfoot, Spinal Curvature, &c.

A Course of Operations will be given on the dead body, and the different forms of Surgical apparatus will be exhibited.

Special fractures and dislocations, as well as the minor operations in Surgery, will be taught by the Lecturers during the Winter and Summer Sessions in the Clinical Lectures.

Examinations will be held at the usual hours.

Mondays and Fridays at 3.30 P.M., Wednesdays at 9 A.M.

| | | | | |
|-----------------------|---|---|---|----------------|
| One Course or Session | . | . | . | Five Guineas. |
| A Second Course | . | . | . | Three Guineas. |
| Unlimited | . | . | . | Seven Guineas. |

DESCRIPTIVE AND SURGICAL ANATOMY.

By LUTHER HOLDEN,

*Assistant-Surgeon to St. Bartholomew's Hospital, Surgeon to the Foundling Hospital,
and*

GEORGE W. CALLENDER,

Assistant-Surgeon to St. Bartholomew's Hospital.

THE Courses of Lectures, continued through the period comprising the Winter Medical Session, are intended to embrace a complete system of Instruction in Descriptive Anatomy, including its application to Medicine and Surgery.

PLAN OF THE LECTURES.

It is proposed to exhibit to the Student the entire Structure of the Human Body, arranged according to its various systems, each of which will be successively described in that order by which their knowledge may be most readily acquired,—viz. the Bones and Joints, the Muscles, the Viscera, the Vascular System, the Nervous System, and the Organs of Special Sense. The subject will be illustrated by frequent reference to Disease, both Medical and Surgical, with a view to include an entire course of Lectures on Surgical Anatomy, and, whenever the opportunity offers, on Medical Anatomy also.

Tuesday, Wednesday, Thursday and Friday at 2.30 P.M.

| | | | |
|-----------------------------------|---|---|----------------|
| One Course, or Half-Session | . | . | Five Guineas. |
| Two Courses, or the Whole Session | | | Seven Guineas. |
| Unlimited | . | . | Ten Guineas. |

PRACTICAL ANATOMY.

This department is under the superintendence of the Lecturers on Anatomy and Physiology, each of whom assists in preparing the Students for their Examinations at the College of Surgeons.

The Demonstrators of Anatomy, MR. SMITH, MR. BAKER, and the Assistant Demonstrators, attend daily from a Quarter-past Ten till Two o'clock, to direct the students in their dissections.

The Dissecting-Rooms are open to the Students who have entered to either the Anatomical or the Physiological Lectures, from Seven o'clock till Four o'clock. Students who have not entered to either course of Lectures, may dissect on the following terms :—

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| For Three Months (One Course) | . | Three Guineas. |
| For the Session | | Five Guineas. |

Subjects for Dissection are provided, at a moderate expense, during the whole of the Winter and Summer Sessions.

DEMONSTRATIONS of OPERATIVE SURGERY are given during the Summer Session by MR. SMITH and MR. BAKER.—Fee for the Course, Two Guineas.

A course of Microscopic Demonstrations is given during the Summer Session under the superintendence of MR. SAVOY.

GENERAL ANATOMY AND PHYSIOLOGY.

By WILLIAM S. SAVORY, F.R.S.

*Late Professor of Anatomy and Physiology to the Royal College of Surgeons;
Assistant-Surgeon to St. Bartholomew's Hospital.*

THESE Lectures will be devoted to the consideration of the structure, composition, and properties of the several Fluids, Tissues, and Organs of the Body, the Natural Changes through which they pass, and the Functions they discharge.

These subjects will be taught in the following order:—

The BLOOD, including a description of its chief constituents.

The Principal Elementary TISSUES: Areolar and Fibrous Tissues, Adipose Tissue, Cartilage, Bone, Muscle, Epithelium.

Serous, Synovial, and Mucous MEMBRANES.

The SKIN and its Appendages.

The CIRCULATION: the structure and functions of the Heart, Arteries, Capillaries and Veins.

RESPIRATION: the Anatomy of the Lungs and Air-passages.

DIGESTION, with a description of the Mouth, Teeth, Salivary Glands, Stomach, Intestinal Canal, Pancreas, and Liver. Food.

ABSORPTION: Lymphatic Vessels and Glands; Lymph and Chyle—their relation to the Blood.

The Blood-elaborating GLANDS: the Spleen, Thyroid, Thymus, Renal Capsules, &c.

NUTRITION, and the consideration of ANIMAL HEAT, &c.

SECRETION: the Kidneys, the Mammary and other Glands not elsewhere described.

The NERVOUS SYSTEM: the structure and functions of Nerves and Nerve Centres; the Spinal Cord, Brain, &c.

The SENSES.

The Physiology of the MIND.

REPRODUCTION and DEVELOPMENT.

The Lectures will be commenced on Tuesday, the 3rd of October.

Mondays, Tuesdays, Thursdays, and Fridays, at 9 A.M.

Microscopic and other Illustrations will be shown after Lecture.

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| One Course, or Half-Session | Five Guineas. |
| Two Courses, or the Whole Session | Seven Guineas. |
| Unlimited | Ten Guineas. |

CHEMISTRY.

By WILLIAM ODLING, M.B. Lond., F.R.S.

Fellow of the Royal College of Physicians.

THE object of this Course is to explain the laws of Chemical Composition and Decomposition, as exemplified in the mineral and organic kingdoms of nature. The students' attention will be directed to the general principles of Chemical Science, to the descriptive Chemistry of the most important elements and compounds, and to the direct or indirect applications of Chemistry to Medicine.

GENERAL CONSIDERATIONS.

Chemical as distinguished from Physical Changes—Classification of Definite Bodies into Elements and Compounds—Chlorous and Basylous Functions of Different Elements and Groups of Elements—Proportional Numbers or Atomic Weights—Chemical Notation—Combination by Volume—Notion of Atoms and Molecules—Atomic Heat—Phenomena of Substitution—Doctrine of Equivalents.

HYDROGEN.

Its Distribution, Preparation, and Properties—Its Combining Weight, Combining Volume, and Specific Gravity, each taken as unity—Monhydrides, such as Hydrochloric Acid—Dihydrides, such as Water—Trihydrides, such as Ammonia—Tetrahydrides, such as Marsh Gas—Oxidised Series of Hydrides—Acids and Salts—Relations of Hydrogen to the Metals.

MONAD ELEMENTS.

Fluorine—Chlorine and Hydrochloric Acid—Bromine—Iodine.
Lithium—Sodium—Potassium—Cæsium—Rubidium.
Silver—Gold—Thallium.

DYAD ELEMENTS.

Oxygen and Water—Sulphur and Sulphuric Acid—Selenium—Tellurium.
Molybdenum and its congeners.
Calcium—Strontium—Barium; Lead.
Magnesium—Zinc—Cadmium; Mercury.

TRIAD ELEMENTS.

Nitrogen and the Atmosphere, Ammonia, and Nitric Acid.
Phosphorus—Arsenic—Antimony—Bismuth.
Boron.

THE IRON FAMILY.

Aluminium.
Chromium—Manganese—Iron—Cobalt—Nickel—Copper.
Cerium—Uranium.

TETRAD ELEMENTS.

Carbon—Marsh-gas and Chloroform, Wood-spirit, Formic Acid, Oxides of Carbon and Combustion, Cyanogen and Prussic Acid.

Silicon—Tin and its congeners.

Palladium; Platinum; and their congeners.

ORGANIC COMPOUNDS.

Homologous series of Fatty and Aromatic Acids—Construction of Acetic Group, comprising Ethene, Alcohol, Glycol, Ethylene, Aldehyde, Acetic Acid, Oxalic Acid, Elaylic Alcohol, and Klumene Gas—Seriated Fatty Groups—Analogous Aromatic Groups—Characters of Hydrocarbons, Alcohols, Aldehydes, and Acids—Diamerones, including the Ethers—Types of Double Decomposition—Compound Radicles—Chlorides, Hydrates, and Amides.

VEGETABLE PRINCIPLES.

Natural Organic Alkaloids.

Colouring Matters—Indigo.

Sugar, Starch, Lignin, Gum, Pectin, and their congeners.

The Glucosides.

ANIMAL FLUIDS, &c.

Flesh-juice—Kreatin, Sarkosin, &c.

Urine—Urea, Hippuric Acid, and Uric Acid—Urinary Calculi.

Bile—Glycocholate of Sodium, Taurine, and Cholesterine—Hepatin.

Saliva—Pancreatic Juice—Gastric Juice.

Blood—Albumen, Fibrin, and Hamatogene.

Milk—Casein, Lactine, and Fat.

Tissue-principles—Fibrin of Muscle—Gelatin, and Chondrin—Cerebrin.

Mondays and Fridays, at 10:30 A.M.; Wednesdays, at 10:15 A.M.

Class Recapitulations and Examinations will be held on Wednesday Mornings at Eleven.

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| One Course | • | • | • | • | • | Five Guineas. |
| Unlimited | • | • | • | • | • | Seven Guineas. |

LECTURES.

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SUMMER SESSION 1866.  
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MATERIA MEDICA AND THERAPEUTICS.

By FREDERIC JOHN FARRE, M.D. Cantab, F.L.S.

Fellow of the Royal College of Physicians; Physician to St. Bartholomew's Hospital, and Consulting Physician to the Royal London Ophthalmic Hospital and the Western City Dispensary.

THESE Lectures will embrace the consideration of all the Official Substances employed in the Cure of Disease.

Each Substance will be considered with respect to—

1. Its Nature—*Materia Medica.*
2. Its Preparation—*Pharmacy.*
3. Its Use and Administration—*Therapeutics.*

The Nature of Drugs will include their Natural History and Production, Sensible Properties and Characters, Composition, Adulteration, and Tests of Purity.

Their Preparation—the Processes ordered in the Pharmacopœia for their Preservation, Preparation, and Combination.

Their Use—their Action on the Body, principal Diseases in which they are employed, Circumstances which indicate or contra-indicate their Use, Dose, and Mode of Administration.

The several articles of the *Materia Medica* will be arranged according to their origin from the Mineral, Vegetable, or Animal Kingdoms.

The Mineral Substances will generally be described under their respective basic Elements, and the Vegetable Substances according to the systematic arrangement of De Candolle.

The Museum, consisting of the Materia Medica, Preparations and Compounds of the Pharmacopœia, and Plates of Official Plants, will be open daily.

Tuesdays, Wednesdays, Thursdays, and Saturdays, at 10 A.M.

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| One Course | . | . | . | Five Guineas. |
| Unlimited | . | . | . | Six Guineas. |

BOTANY AND VEGETABLE PHYSIOLOGY.

By FRANCIS HARRIS, M.D. Cantab., F.L.S.

Fellow of the Royal College of Physicians; Assistant-Physician to St. Bartholomew's Hospital, and to the Hospital for Sick Children.

This Course of Lectures will be divided into two parts. The first part will be devoted to STRUCTURAL BOTANY.

The Elementary Tissues of Plants :—

Cells, Vessels, Cellular, Vascular, and Woody Tissue.

Nutritive Organs :—The Root.

The STEM—Monocotyledonous, Dicotyledonous, and Acotyledonous.

The LEAVES—Their Anatomy, Venation, and External Shapes.

Reproductive Organs :—Considered as modifications of the Leaf.

The INFLORESCENCE—Definite and Indefinite.

The FRUCTIFICATION—Simple and Multiple Fruits.

The SEED—Its development from Ovule.

The Principles of Classification—Linnæan and Natural Systems.

In the second part of the Course the first half of each Lecture will embrace the consideration of Physiological Botany; and the remainder of each Lecture the consideration and demonstration of one or more of the NATURAL ORDERS.

PHYSIOLOGICAL BOTANY.

General Phenomena of Plant Life:—

NUTRITION OF PLANTS—Functions of Cells and Vessels : Cyclosis.

Functions of the Root, Stem, and Leaves : Ascent of Sap.

DIRECTIONS OF ROOTS AND STEMS—Grafting.

REPRODUCTION OF PLANTS—Germination.

DEVELOPMENT OF HEAT, LIGHT, AND ELECTRICITY IN PLANTS.

DISEASES OF PLANTS.

Principal Natural Orders selected for Demonstration.

DIV. I.—FLOWERING PLANTS. CLASS—*Dicotyledons* or *Erogens*.

§ 1. *Thalamifloræ*.—Ranunculaceæ, Papaveraceæ, Cruciferæ, Caryophyllæ, Linææ, Malvaceæ, Geraniaceæ.

§ 2. *Calicifloræ*.—Leguminosæ, Rosaceæ, Cucurbitaceæ, Umbelliferæ.

§ 3. *Corollifloræ*. — Compositæ, Gentianaceæ, Convolvulaceæ, Boraginæ, Solanaceæ, Scrofulariaceæ, Labiatæ.

§ 4. *Monochlamydeæ*. — Polygonæ, Euphorbiaceæ, Urticæ, Amentaceæ, Coniferæ.

CLASS—*Monocotyledons* or *Endogens*.

Liliaceæ, Iridæ, Orchidæ, Aroidæ, Gramineæ, Cyperaceæ.

DIV. II.—FLOWERLESS PLANTS.

Filices, Musci, Lichenes, Algæ, Fungi.

The Museum, containing a General Herbarium, and a Collection of Officinal Plants, Fruits, Seeds, &c., will be open daily during the Course.

Mondays, Wednesdays, and Saturdays, at 9 A.M.

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|------------|---|---|---|---|---|----------------|
| One Course | . | . | . | . | . | Three Guineas. |
| Unlimited | . | . | . | . | . | Four Guineas. |



FORENSIC MEDICINE.

By G. N. EDWARDS, M.D. Cantab.

Fellow of the Royal College of Physicians ; Assistant-Physician to the Hospital ; Physician to the Hospital for Diseases of the Chest, Victoria Park.

The Toxicological Lectures by WILLIAM ODLING, M.B. Lond., F.R.S.

Fellow of the Royal College of Physicians.

THE object of these Lectures is to teach the application of Medical Science to the elucidation of questions occurring in Courts of Law ; and to afford rules for the conduct of the Medical Practitioner when engaged in Medico-Legal Inquiries, or under examination in a Public Court of Justice.

The Course will be divided into Two Parts.

In the First Part will be discussed all questions relating to the Injury or Death of Individuals, whether arising from Poison, Intentional Violence, Accident, or other Sudden Cause.

The Second Part will comprise the consideration of questions concerning the Social Relations and Qualifications of Individuals, which may become the subject of Medico-Legal Investigation.

The matters most fully treated of will be—

MEDICAL EVIDENCE.

PERSONS FOUND DEAD.

Death or Injury from ASPHYXIA, from Drowning, Hanging, Strangulation, Suffocation, or Smothering.

Death or Injury caused by exposure to the effect of IRRESPIRABLE GASES.

Death from LIGHTNING, COLD, and STARVATION.

WOUNDS and BURNS.

Death or Injury from POISONING. General evidence of poisoning. Classification of poisons. Mode of detecting each kind of poison, and the several adulterations of food. Treatment in each case.

PERSONAL IDENTITY. Of the living ; of the dead.

AGE : its legal distinctions and physical characters. SEX : its legal relations.

MARRIAGE and Divorce. Grounds of divorce. Impotence and sterility.

RAPE. Its legal definition. Physical proofs, &c.

PREGNANCY. Laws relating to pregnant women. Signs of pregnancy. Signs of the life of the foetus. Medico-legal questions relating to delivery.

BIRTH. Live and still births. Legitimacy of children. Premature and retarded births. Question of protracted gestation. "Viability" of the foetus. Plural births. Superfoetation. Monstrous births. Laws relating to monsters.

FOETICIDE, or Criminal Abortion, and INFANTICIDE.

INSANITY. Legal definition. Different forms. Laws relating to the insane. Their capabilities, civil obligations, and criminal responsibilities. Their management.

Mondays and Fridays, at 10 A.M.; Thursdays, at 11 A.M.

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|-------------------|---|---|---|---|---|-----------------------|
| One Course | . | . | . | . | . | Three Guineas. |
| Unlimited | . | . | . | . | . | Four Guineas. |

MIDWIFERY, AND THE DISEASES OF WOMEN AND CHILDREN.

By ROBERT GREENHALGH, M.D. St. And.

Member of the Royal College of Physicians; Physician-Accoucheur to St. Bartholomew's Hospital.

ANATOMY of Female Pelvis and Foetal Head, and Organs of Generation.

SPECIAL PHYSIOLOGY OF THE FEMALE:—Menstruation; Generation; Pregnancy, its signs and management.

PARTURITION:—Natural Labour; its general Phenomena; Mechanism of Labour; Management of Women during Natural Labour; the Puerperal State.

I. UNNATURAL LABOUR — From Causes retarding the Process of Labour.

- a. From Abnormal condition of expulsive force—Feeble, Irregular Uterine Action, &c.
- b. From Abnormal Condition of Passages of the Uterus and Soft Parts, or of the Bony Pelvis, as in Rickets, Mollities Ossium, &c. Operations applicable to the above cases:— Application of the Forceps—Performance of Craniotomy—the Cæsarean Section—Induction of Premature Labour.
- c. From Abnormal Condition of Child—Excessive Size of the Child; Hydrocephalus, &c.; Malposition of the Child—Plural Births—Monsters—Operation of Turning.

II. COMPLEX LABOUR.

1. Labours especially hazardous to the Mother:—Rupture of Uterus or Laceration of Vagina—Inversion of Uterus—Retention of Placenta—Uterine Hæmorrhage, either Accidental or Unavoidable—Puerperal Convulsions.
2. Labours especially hazardous to the Child:—Prolapsus of the Cord.

ANÆSTHETICS during Labour.

DISEASES OF THE PUERPERAL STATE:—Puerperal Fever—Phlegmasia Dolens—Puerperal Mania.

DISEASES OF PREGNANCY:—Retroversion of the Uterus—Premature Expulsion of the Fœtus—Molar and Extra-uterine Pregnancy.

38 ST. BARTHOLOMEW'S MEDICAL COLLEGE, 1865-66.

DISEASES OF THE UNIMPREGNATED STATE:—Disorder of the Menstrual Function—Diseases of the Uterus; of the Ovaries; of the Vagina and External Organs.

DISEASES OF CHILDREN:—Amount and Causes of Infantile Mortality—Peculiarities of Infantile Organisation—General Rules for the Investigation and Treatment of Infantile Disease.

Diseases peculiar to Early Infancy.

Diseases of Subsequent Childhood:—Diseases of the Nervous System; of the Organs of Respiration and Circulation; of the Digestive Organs—Febrile Diseases.

Gentlemen entering to these Lectures will have an opportunity of attending an unlimited number of cases of Midwifery among the Out-patients of the Hospital. The practice of the Out-patient Room, and the Ward for the Diseases of Women, are also open to them.

Tuesdays, Wednesdays, Fridays, and Saturdays, at 8·3 A.M.

| | | | |
|------------|---|---|---------------|
| One Course | . | . | Five Guineas. |
| Unlimited | . | . | Six Guineas. |

PRACTICAL CHEMISTRY.

By **WILLIAM ODLING, M.B., F.R.S.**

THE object of this Course is to make the Student practically acquainted with Chemical Manipulation, and with those operations in Analytical Chemistry which are most likely to prove useful to the Medical Practitioner. Each Student works independently, and receives individual tuition.

The first part of the Course is devoted to such a study of Qualitative Analysis as will enable the Student to identify the several salts of the most important metals. The second part has reference to Toxicological Chemistry; and the third part to Animal Chemistry, including more particularly the examination of Blood and Urine in their healthy and morbid states.

The hours of meeting are from a Quarter-past Ten till One o'clock, on any two of the following days, viz. Mondays, Tuesdays, Thursdays, and Fridays.

One Course . . Two Guineas. | Unlimited . . Three Guineas.

The Lecturers' LABORATORY is also open during ten months in the year to Private Pupils.

Three Months Twenty Guineas.

Ten Months Fifty Guineas.

COMPARATIVE ANATOMY.

By GEORGE W. CALLENDER,

Assistant-Surgeon to St. Bartholomew's Hospital.

These Lectures will be adapted to the requirements of the University Examinations. The classes of animals will be described with reference to the chief varieties of form and structure, and the facts of comparative anatomy will be applied to the anatomy and physiology of man.

Tuesdays and Fridays, at 2.30 P.M.

One Course . . Two Guineas. | Unlimited . . Three Guineas.

EXAMINATIONS.

All Students preparing for the UNIVERSITIES may be examined by the Tutors. An entrance fee of Five Guineas is required for these examinations.

All Students preparing for the COLLEGE OF SURGEONS are examined by the Lecturers on Surgery, Anatomy, and Physiology, and by the Demonstrators; those preparing for the COLLEGE OF PHYSICIANS and for the APOTHECARIES' HALL are examined by Dr. EDWARDS, Dr. ANDREW, or by the Tutors.

All Students of the first year are examined weekly in the several subjects of their studies, by the Tutors.

ABERNETHIAN SOCIETY.

FOUNDED 1795.

WINTER SESSION 1865-66.

Presidents :

Dr. DUCKWORTH.

Mr. BLOXAM.

Vice-Presidents :

Mr. KINSEY.

Mr. KARKEEK.

Mr. BATEMAN.

Mr. QUICK.

Treasurer :

Mr. PAGET.

Committee of Audit :

Mr. A. JACKSON.

Mr. BATT.

Mr. COOMBS.

*Secretary :*Mr. T. B. MOORE.

The Opening Address will be given by Dr. MARTIN, on Thursday, October 12, at 8 o'clock P.M.

This Society, composed of the Teachers and Students of the College, holds its Meetings in the Reading Room, on every Thursday Evening during the Winter Session, for the Reading and Discussion of Papers on Subjects of Medical Science or Practice.

MUSEUMS, LIBRARY, AND READING ROOMS.

The ANATOMICAL MUSEUM, and the MUSEUMS of MATERIA MEDICA and of BOTANY, are open daily to the Students of the several Classes, from Ten o'clock to Half-past Two.

The Library contains all the Standard Works of Medical, Surgical, and the allied Sciences, with duplicate copies of books in most general use, the chief Medical and Literary Periodicals, and a valuable collection of works on Religion, History, and General Literature.

The Reading Rooms are devoted exclusively to the purpose of study. They are open for the use of the Students every day—During the Winter Session, from Ten until Five, and from Six until Seven o'clock; during the Summer Session, from Nine until Five o'clock; and during the Vacations, from Ten until Half-past Two.

| | | | |
|--------------------------------|---|--------------------------|------------------------|
| SUBSCRIPTION TO THE LIBRARY | { | For One Year | One Guinea and a Half. |
| | | For Four Years | Two Guineas. |

Each Subscriber is allowed to retain in his possession Three Volumes at a time. Further information may be obtained by application to the Librarian, who attends daily in the Reading-Room.

SCHOLARSHIPS.

SESSION 1865-66.

SUBJECTS OF EXAMINATION.

SENIOR SCHOLARSHIP, of the value of £50 : Medicine, Surgery, and Midwifery.

SENIOR SCHOLARSHIP, of the value of £50 : Anatomy, Physiology, and Botany.

SCHOLARSHIPS of the value of £25 each will be awarded to those Students who are placed second in the Examinations for the Senior Scholarships.

Candidates for the Senior Scholarships must be Students who have been studying in this Hospital and School for not less than Twelve Months, nor more than Three Years—who are not of sufficient standing to obtain any English Diploma qualifying for Practice—who have entered to the Medical and Surgical Practice of the Hospital—who have attended, for at least One Session, the Course or Courses of Lectures delivered in this College, on the subjects of examination for the Scholarship to be competed for—and who can produce a Testimonial, signed by at least three Medical Officers or Lecturers, that they have conducted themselves with propriety during their attendance in the School.

No Student holding one of the Senior Scholarships is eligible to another.

Students elected to the Senior Scholarships will be required to continue their Studies at this Hospital during the whole period in which they hold the Scholarship, and to reside in the Collegiate Establishment, unless with leave given by the Scholarship Committee to reside elsewhere.

JUNIOR SCHOLARSHIPS, of the value of £50, £30, and £20, will be awarded after the General Examination at the end of the Summer and Winter Sessions.

Candidates for the Junior Scholarships must be Students, not previously entered at any other Medical College, who have been studying in this Hospital for a less period than twelve months.

The Names of those Candidates who do not obtain Scholarships, but who

show superior knowledge of the subjects of Examination, will be placed in the order of merit.

The Examinations will be conducted in writing, by the Medical Officers and Lecturers. The Examination in each subject will take place on a separate day.

FOUNDATION AND OTHER PRIZES.

Wix Prize, founded 1842, will be awarded for the best Essay on "The connexion between Ancient and Modern Literature and the Studies of Medical Science."

Hichens Prize, founded 1851. Subject of Examination:— Bishop Butler's Analogy.

Bentley Prize, founded 1842. For the best Report of Medical Cases occurring in the Wards of the Hospital during the previous year. It is expected that the Reports will comprise the Histories, Progress, Treatment, and Results of not less than Twelve Cases, with observations thereupon.

Foster Prize, founded 1852. Subject of Examination:— Practical Anatomy — Senior.

Treasurer's Prize. Subject of Examination:— Practical Anatomy — Junior.

The Kirkes Medal, founded 1865. Subject of Examination:— Clinical Medicine.

Candidates for the Wix and Hichens Prizes must be Students of not less than one, nor more than three years' standing in the School, who have not received any License or Diploma qualifying them for practice. Essays for the Wix Prize must be presented to the Hospitaller, the Rev. W. MITCHELL, on or before the 1st March 1866.

Candidates for the Bentley Prize must be Students of the Hospital whose education is not completed, or whose Degree, Diploma, or License, qualifying for practice in Medicine or Surgery, is dated within the twelve months preceding the time when the Essays are presented for adjudication. Reports for this Prize must be presented to one of the Surgeons of the Hospital on or before the 31st of March 1866. Candidates for the Kirkes Medal must be Students who have spent not less than two and not more than four years in the School.

EXAMINATIONS, 1863.

Senior Scholar—

- 1.
2. { S. Hall
H. Mackintosh

Senior Scholar—

1. F. W. Richards
2. L. Powell

Hichens Prize—

H. Mackintosh

Junior Students—

1. F. Bateman
2. R. Robinson
3. T. Cuddeford
4. T. Cole
5. W. Iliffe

PRACTICAL ANATOMY, SEN.

Foster Prize—J. T. Evans

2. G. A. Coates
3. A. H. Brewer
4. C. D. Pearless
5. J. W. Snook
6. A. S. May
- { G. Bennett
- { F. G. Cropp
9. J. Raven

PRACTICAL ANATOMY, JUN.

Treasurer's Prize—T. Cuddeford

2. T. Cole
- { F. Bateman
- { A. C. Farrington
5. G. F. Webb
6. W. Iliffe
7. R. Broughton

EXAMINATIONS, 1864.

Scholarship in Medicine, Surgery, and Midwifery—

- J. W. Snook
2. W. V. Lush

Scholarship in Anatomy, Physiology, and Botany—

- { F. Bateman
- { T. Cole
3. R. Robinson.

Wix Prize—

T. Cole

Bentley Prize—

W. V. Lush

Hichens Prize—

T. B. Thomas

Junior Students—

1. W. J. Garrett
2. W. Square
3. W. Tattersall.
4. C. D. Batt.

PRACTICAL ANATOMY, SEN.

Foster Prize—R. P. Simpson

2. R. G. Rogers
- { T. Cole
- { T. Cuddeford
- { F. Bateman
- { W. Iliffe
7. A. C. Farrington
8. E. Renshaw
9. G. F. Webb
- { R. D. Broughton
- { J. Goodall

PRACTICAL ANATOMY, JUN.

Treasurer's Prize—W. Square

2. R. B. Moore
3. J. Quick
4. F. H. Lovell
- { F. Ewbank
- { E. J. Leverton
7. W. H. Ellis
8. W. Sedgwick

EXAMINATIONS, 1865.

Senior Scholarship in Medicine, Surgery, and Materia Medica—

1. W. L. Shepard
2. T. Cuddeford
3. J. O. Adams

Wix Prize—

H. Rundle

PRACTICAL ANATOMY, SEN.

*Foster Prize—*H. C. Upton

- { T. H. Haynes
- { R. B. Moore
- { J. A. J. Timmins
- { J. Quick
- { W. B. Burn
- { F. H. Lovell
- { W. Square
- 9. W. H. Tattersall

Senior Scholarship in Anatomy, Physiology, and Chemistry—

1. W. J. Garrett
2. W. Square
3. F. H. Haynes

Hichens Prize—

E. W. Berridge

PRACTICAL ANATOMY, JUN.

*Treasurer's Prize—*L. Newton

- 2nd Prize—*C. Wade
 - 3. J. Kirkman
 - { E. B. Crowfoot
 - { W. Thurston
 - 6. E. Angove
 - 7. H. J. Butlin
 - 8. L. Clapham
-

COLLEGIATE ESTABLISHMENT.

Warden — MR. ALFRED WILLETT.

THE Collegiate Establishment is under the direction of the Treasurer and a Committee of the Governors of the Hospital.

It is a part of the duties of the Warden of the Collegiate Establishment to direct particularly the Studies of the Resident Students ; but it is recommended that, on questions relating to their Education, all Students should seek his advice.

RULES OF ADMISSION AND RESIDENCE.

Students attending the Practice of the Hospital, or the Lectures in the Medical College, will be admitted to Residence in the Collegiate Establishment on the recommendation of a Medical Officer of the Hospital.

Students commencing their attendance at the Hospital or College may obtain such recommendations on adducing satisfactory evidence of good moral character.

Each Student shall pay an Entrance-Fee of Two Guineas, and subscribe his readiness to submit to all the Regulations of the Collegiate Establishment and of the Hospital.

Resident Students are expected to dine in the Hall every day.

Non-Resident Students may dine in the Hall, if they give notice of their intention before Eleven o'clock in the morning.

Students shall not be absent from their Rooms after Twelve o'clock at night without giving notice to the Warden.

Friends visiting Students shall leave the Rooms by Twelve o'clock at night.

No Student shall absent himself for a night without permission of the Warden.

Students shall quit and deliver up possession of their Rooms, at any period of their engagement, upon receiving from the Warden one week's previous notice, or upon a shorter notice if the Treasurer of the Hospital shall require it.

No Servant of the Establishment is permitted to receive Fees from the Students under any pretence whatever.

No article of Provision or Drink is admitted into the Establishment, except from persons authorised by the Manciple.

The whole expenses of Rent, Provisions, Attendance, Coals and Candles, are from Thirty to Thirty-three Shillings per Week.

A Student may engage Rooms for any number of Terms and Vacations, but may not, without the consent of the Warden, give up his Rooms in the Course of a Term. (The Terms are three in each year: namely, one extending from the commencement of the Winter Session in October to the commencement of the Christmas Vacation; another from the conclusion of the same Vacation to the conclusion of the Winter Session at the end of March; and the third from the commencement of the Summer Session in May to the conclusion of the same in July.)

SAINT BARTHOLOMEW'S HOSPITAL AND COLLEGE.



PRESENT MEMBERS.

Consulting Physician, DR. BURROWS.

Physicians to the Hospital.

DR. FARR, DR. JEAFFERSON, DR. BLACK, DR. MARTIN.

Consulting Surgeon, MR. SEAY.

Surgeons to the Hospital.

MR. LAWRENCE, MR. WORMALD, MR. PAGET, MR. COOTE.

Assistant Physicians to the Hospital.

DR. EDWARDS, DR. HARRIS, DR. ANDREW, DR. SOUTHEY.

Assistant Surgeons to the Hospital.

MR. HOLDEN, MR. SAVORY, MR. CALLENDER, MR. T. SMITH.

Physician Accoucheur, DR. GREENHALGH.

Apothecary, MR. WOOD.

SCHOLARS.

| | | | |
|------|-----------------------|-----------------------|------|
| 1861 | Baker, W. Marrant | Langdon, John | 1851 |
| 1856 | Barford, James G. | Nesbitt, Francis A. | 1854 |
| 1864 | Bateman, F. | Newman, William | 1854 |
| 1855 | Best, Henry D. | Paine, William | 1860 |
| 1860 | Brook, Charles | Rhind, Samuel | 1850 |
| 1851 | Brown, John A. | Richards, F. W. | 1863 |
| 1852 | Callender, George W. | Sadler, Michael J. | 1855 |
| 1864 | Cole T. | Senior, Charles | 1858 |
| 1857 | Crowfoot, William M. | Sharpin, Henry W. | 1849 |
| 1861 | Done, John | Shepard, W. L. | 1865 |
| 1865 | Garrett, W. J. | Snook, J. W. | 1864 |
| 1856 | Goodall, Ralph | Thompson, Charles R. | 1850 |
| 1868 | Helm, George F. | Turner, William | 1853 |
| 1862 | Hingston, Albert | Vernon, Bowater J. | 1862 |
| 1853 | Humphry, Frederick A. | Winkfield, William B. | 1857 |
| 1859 | Jeaftreson, Horace | | |

M.D.

| | |
|------|---------------------------------|
| 1808 | La Cloche, Thomas, St. And. |
| 1814 | Rudge, Henry, Erlangen |
| 1815 | Lyon, Edmund, Edin. |
| 1816 | Latham, Peter Mere, Oxon |
| | Hurlock, Joseph, Oxon |
| | George, James, Oxon |
| 1819 | King, William, Cantab. |
| 1821 | Daubeny, C. G. B., Oxon |
| 1822 | Cooke, William, St. And. |
| | Williams, Richard L., St. And. |
| 1823 | Norris, William, St. And. |
| 1824 | Evans, H. Norman, Glasg. |
| 1825 | Bullock, John J. A., New York |
| | Jeanneret, H. Edin. |
| | Watson, Thomas, Cantab. |
| | Wavell, Robert M., Edin. |
| 1826 | Blundell, Thomas L., Glasg. |
| | Grant, Klein, Edin. |
| 1827 | Arding, Willoughby, Edin. |
| | Galindo, R. Miles, Aberd. |
| 1828 | Elliott, William, Edin. |
| | Graham, Thomas J., Glasg. |
| 1829 | Goodeve, H. Harry, Edin. |
| | McKechnie, Alex., Glasgow |
| 1830 | Borrett, James, Edin. |
| | Bond, Henry J. H., Cantab. |
| 1831 | Burrows, George, Cantab. |
| | Dew, Edward, Edin. |
| | Gwillim, William, Erlangen |
| 1832 | Gooch, William H., Edin. |
| | Evans, G. F., Edin. |
| | Johnstone, James, Cantab. |
| 1833 | Cape, Lawson, Edin. |
| | Cooke, Augustus, Albany, U.S. |
| 1834 | Diamond, Hugh, Kiel |
| | Sandwith, Humphry, St. And. |
| | Ward, Thomas O., Oxon. |
| 1835 | Bell, George W., Edin. |
| | Heberden, T., Oxon. |
| | James, Edward, Edin. |
| 1836 | Bushnan, J. S. Heidelb. |
| 1837 | Farre, Frederic J., Cantab. |
| | Livett, Henry W., Pisa |
| | Miles, John, Erlangen |
| | West, Charles, Berlin |
| 1838 | Jeaffreson, Henry, Cantab. |
| | Paget, George E., Cantab. |
| | Ray, Charles, Pisa |
| 1839 | Brush, John R., Heidelb. |
| | Black, Patrick, Oxon. |
| | Evans, G. F., Cantab. |
| | Evans, Owen, Erlangen |
| | Falconer, Randle W., Edin. |
| | Lanchester, Thomas W., Erlangen |
| 1840 | Porter, John H., Erlangen |
| | Williams, Owen W., Edin. |
| 1841 | Buchanan, William, Erlangen |
| | Dolton, W. B., Heidel |
| | Farre, Arthur, Cantab. |
| | Goodfellow, S. J., Lond. |
| | Hutchinson, Francis, Erlangen |
| | Moore, E., Tub. |
| | Moore, George, St. And. |

M.D.

| | |
|--------------------------------|------|
| Prichard, A., Berlin | 1841 |
| Stanton, John, Heidelb. | 1842 |
| Williams, William, St. And. | |
| Griffith, J. W., St. And. | |
| McNicoll, D. H., Glasgow | |
| Moore, E., Tubingen | |
| Wise, Robert S., St. And. | |
| Buckley, Nathaniel, St. And. | 1843 |
| Carrey, J. E., St. And. | 1844 |
| Dewes, Edward, Glasg. | |
| Lawrence, R. M., Berlin | |
| Smith, Protheroe, Aberd. | |
| Vallance, J., Erlangen | |
| Bartley, R. T. H., St. And. | 1845 |
| Brent, Robert, St. And. | |
| Cocker, John, Erlangen | |
| Davies, John, Aberd. | |
| Ellison, James, Lond. | |
| Griffith, J. William, St. And. | |
| Head, Thomas, St. And. | |
| Husband, George, Giessen | |
| Palmer, Edward, St. And. | |
| Sandwith, Thomas, Erlangen | |
| Starpoole, G. C., Edin. | |
| Gibb, G. Duncan, Montreal | 1846 |
| Harcourt, George, St. And. | |
| Stevenson, John F., Edin. | |
| Wood, Thomas, Aberd. | |
| Burgess, Joshua, Aberd. | 1847 |
| Griffiths, S. Clewin, St. And. | |
| James, George W., Paris | |
| Phillips, Edward, Jena | |
| Scholfield, Henry D., Oxon | |
| Williams, A. Wynn, St. And. | |
| Winstone, Benjamin, Aberd. | |
| Parry, Richard, Aberd. | 1848 |
| Randall, John, Lond. | |
| Brown, W. H., Giessen | 1849 |
| Churchill, S. Aberd. | |
| Corfe, George, Aberd. | |
| Scott, William, St. And. | |
| Chomley, William, St. And. | 1850 |
| Davies, John, Aberd. | |
| Gibbs, John H., Aberd. | |
| Hewett, Joseph, St. And. | |
| Latham, R. G., Cantab. | |
| Sandwith, H., St. And. | |
| Sankey, W. H. O., Lond. | |
| Williams, Edward, St. And. | |
| Armstrong, John, Aberd. | 1851 |
| Ashford, J. B., Aberd. | |
| Blundell, John W. F., Giessen | |
| Clarke, J. Bay, Aberd. | |
| Grayling, John, Aberd. | |
| Ledsam, John J., St. And. | |
| Montgomery, James B., Glasg. | |
| Ormerod, Edward L., Cantab. | |
| Young, Robert, Aberd. | |
| Blackmore, Samuel, St. And. | 1852 |
| Bryan, John M., Aberd. | |
| Cantley, John, St. And. | |
| Elliott, Ernest | |
| Pickford, James H., Aberd. | |

M.D.

- 1852 Richards, Owen, Aberd.
Swift, George, Aberd.
Matthews, John, St. And.
- 1853 Amsden, George, Jena
Callaway, Rev. Henry, Aberd.
Cregeen, James J., St. And.
Dixon, Thomas G., St. And.
Mackinder, Draper, St. And.
Roberts, John, Erlangen
Russell, George, J., Aberd.
Sanderson, Hugh J., St. And.
Taylor, J. Stopford, Aberd.
Tibbits, J., St. And.
Tuke, Daniel H., Heidelb.
- 1854 Deane, J., Glasg.
Farrar, Charles, Heidelb.
Goodwin, John W., Cantab.
Haviland, Henry J., Cantab.
Helps, William, St. And.
Lloyd, John A., Aberd.
Palmer, Charles, St. And.
Steel, John S., Aberd.
- 1855 Adam, Joseph, Edin.
Banks, William R., St. And.
Blomfield, Josiah, Aberd.
Pitt, Edward, Aberd.
Skelton, John, Mass. U.S.
Thompson, Charles T., St. And.
- 1856 Allen, George, St. And.
Bishop, Edwin, Erlangen
Coucher, Martin S., St. And.
Croft, J. McGrigor, Aberd.
Dobell, Horace, St. And.
Furley, Edward, St. And.
Jones, Walter, St. And.
Lombe, Thomas R., Aberd.
Warry, S. Taylor, St. And.
Waugh, J. N., St. And.
- 1857 Batt, Augustine, St. And.
Blackmore, Humphry, St. And.
Drage, Charles, Aberd.
Gray, T. Scott, St. And.
Hatherley, N. Collins, Aberd.
Henderson, William, Aberd.
Reeve, John F., Aberd.
Roberts, J. Thomas, Erlangen
Rogers, Thomas L., St. And.
Rolleston, George, Oxon.
Smith, Frederick M., St. And.
Smith, W. Abbotts, St. And.
Stillwell, Henry, Edin.
- 1858 Diver, Thomas, St. And.
Harries, George J., St. And.
Harrison, John, St. And.
Mayne, Robert F., Jena
Waylen, J. R., St. And.
Warwick, Richard A., St. And.
Wilson, F., Heidelberg
Wood, Alfred J., St. And.
Woodhouse, J., Aberd.
- 1859 Adams, James, St. And.
Bogge, Edward B., St. And.
Burd, Edward, Cantab.

M.D.

- Chappel, J. J., St. And. 1859
Coombs, James, Erlangen
Dyer, W. Thiselton, St. And.
Edwards, G. Nelson, Cantab.
Evans, Nichol, St. And.
Fox, Luther Owen, St. And.
Gilbertson, Joseph G., Aberd.
Guppy, Thomas S., Aberd.
Harris, Francis, Cantab.
Holden, George, St. And.
Humphry, George M., Cantab.
Martin, Robert, Cantab.
Mead, George B., Giessen.
Newman, William, Lond.
Noble, T., Aberd.
Pinchard, Benjamin, Aberd.
Ridley, Joseph S., St. And.
Wotton, Charles, St. And.
Smith, Charles E., St. And.
Batten, Rayner W., Lond. 1860
Candy, John, Aberd.
Cann, T., St. And.
Cooke, William H., Aberd.
Dudley, J. Gardner, Cantab.
Dudley, W. Lewis, St. And.
Goodacre, Francis B., Cantab.
Hall, Egerton F., St. And.
Hayden, Nathaniel J., St. And.
Hoskins, E. J., St. And.
Ingram, Charles, Cantab.
Jackson, J. Hughlings, St. And.
Kitching, Alfred, Aberd.
May, E. H., St. And.
Stutter, Frederick J., St. And.
Thomas, J. Henry, Aberd.
Turner, Roger, St. And.
Tylecote, Edward T., Aberd.
Williams, Jno., St. And.
- 1861 Baller, Joseph H., St. And.
Brigstocke, H., St. And.
Cotton, Thomas, St. And.
Davis, Th., St. And.
Ducket, C. A., St. And.
Gray, Edward B., Oxon.
Harrison, Charles, St. And.
Hawkes, J., St. And.
Iles, Albert, St. And.
Neatby, Thomas, St. And.
Lemon, Henry H., St. And.
Parsons, Francis H., Glasg.
Sadler, M. T., Lond.
Starke, A. G. H., St. And.
Wallace, Alexander, Oxon.
- 1862 Adams, J. D., St. And.
Andrews, F. F., St. And.
Angier, G. A., St. And.
Barwise, Joseph, St. And.
Beattie, H., St. And.
Buckle, F., St. And.
Chippendale, Walter, St. And.
Crompton, S., St. And.
Davey, A. G., St. And.
Davey, R. S., St. And.

M.D.

| | |
|------|----------------------------------|
| 1862 | Davies, F., St. And. |
| | Dunderdale, William, St. And. |
| | Evers, C., St. And. |
| | Farrington, W. H., St. And. |
| | Fitzgerald, C. E., St. And. |
| | Foot, C. N., St. And. |
| | Gardiner, G. G., St. And. |
| | George, H., St. And. |
| | Gimson, W. G., St. And. |
| | Godwin, Ashton, St. And. |
| | Gestrex, A. B., St. And. |
| | Griffiths, G. H., St. And. |
| | Hilton, C. S., St. And. |
| | Hodgson, W. J., St. And. |
| | Howell, H. S., St. And. |
| | Hulme, J. D., St. And. |
| | Longhurst, A. E., St. And. |
| | Matterson, W., St. And. |
| | Miller, C. M., St. And. |
| | Milsome, F., St. And. |
| | Needham, F., St. And. |
| | Noad, G. W., St. And. |
| | Monro, Henry, Oxon. |
| | Norton, W. A., St. And. |
| | Pierpoint, N. B., St. And. |
| | Powell, Josiah L., St. And. |
| | Pullen, T. H. S., St. And. |
| | Reed, G., St. And. |
| | Rendle, J. D., St. And. |
| | Rogers, B., St. And. |
| | Savory, Charles T., St. And. |
| | Selwood, H. C., St. And. |
| | Simons, J. A., St. And. |
| | Stokoe, R., St. And. |
| | Teare, T. M., St. And. |
| | Tuckwell, H. M., Oxon. |
| | Waghorn, F., St. And. |
| | Warner, John, St. And. |
| | Williams, S. Duckworth, St. And. |
| | Wray, D. C., St. And. |
| | Yearsley, J., St. And. |
| 1863 | Andrew, James, Oxon. |
| | Duckworth, D., Edin. |
| | Davey, J. G., St. And. |
| | Ludlow, T., St. And. |
| | Mackintosh, H., Erlangen |
| | Monro, H., Oxon. |
| | Reynolds, T., Erlangen |
| | Roberts, T. S., Edin. |
| | Waters, W. S., Edin. |
| 1864 | Church, W., Oxon. |
| | Evans, J. Tasker, Aberd. |
| | Latham, Peter W., Cantab. |
| | Stowell, T., New York |
| | Willis, Francis, Oxon. |
| 1865 | Lanchester, H. T., Lond. |

M.B.

| | |
|------|---------------------------|
| 1845 | Evans, D. P., Lond. |
| 1849 | Drake, Augustus, Cantab. |
| 1850 | Lewis, Robert B., Lond. |
| 1851 | Gibbon, Septimus, Cantab. |

M.B.

| | | |
|--|--------------------------------|------|
| | Rice, Bernard, Lond. | 1852 |
| | Walker, John W., Lond. | 1853 |
| | Whitby, Charles W., Aberd. | |
| | Trollope, Thomas, Cantab. | 1854 |
| | Beard, Charles I., Cantab. | 1855 |
| | Chance, Frank, Cantab. | |
| | Galton, Robert C., Cantab. | |
| | Powell, Frank, Lond. | |
| | Day, Edmond H., Cantab. | 1856 |
| | Delagarde, J. Lempriere, Lond. | 1857 |
| | King, A. Fred, Aberd. | |
| | Turner, William, Lond. | |
| | Stallard, J. Harrison, Lond. | 1858 |
| | Crowfoot, William M., Lond. | 1859 |
| | Newman, Augustus, Oxon. | |
| | Ward, Samuel M., Cantab. | 1860 |
| | Andrew, William, Cantab. | 1861 |
| | Ferguson, George, Lond. | |
| | Fish, John C., Cantab. | |
| | Mackenzie, John I., Cantab. | |
| | Southey, Reginald, Oxon. | |
| | Evans, Herbert, Oxon. | 1862 |
| | Jeaffreson, H., Lond. | |
| | Harrington, J. D., Oxon. | |
| | Shuttleworth, J., Cantab. | |
| | Balls, Walter, Cantab. | 1863 |
| | Hexton, F. L., Oxon. | |
| | Hoffman, W., Cantab. | |
| | Paxton, F. V., Oxon. | |
| | Southam, G. T., Lond. | |
| | Taffe, R. B., Lond. | |
| | Fairbank, H., Lond. | 1864 |
| | Graham, A. R., Cantab. | |
| | Griffin, T. C., Oxon. | |
| | Hingston, C. A., Lond. | |
| | Redwood, T. H., Durh. | |

F.R.C.P., Lond.

| | | |
|--|---------------------------|------|
| | Hue, J. W., M.A., Cantab. | 1856 |
| | Hunt, H. | 1859 |

M.R.C.P.

| | | |
|--|------------------|------|
| | Hitch, S. | 1859 |
| | Smart, Thos. | 1860 |
| | Hinxman, H. J. | 1861 |
| | Witt, Charles | |
| | Edwards, D. Owen | 1864 |

F.R.C.S.

| | | |
|--|------------------------|------|
| | Arrowsmith, J. Y. | 1843 |
| | Balls, W., Cantab. | |
| | Carden, Henry D. | |
| | Chapman, Henry | |
| | Cooper, G. Lewis | |
| | Crookes, James F. | |
| | Curling, T. B. | |
| | Delagarde, P. Chilwell | |
| | Dickin, John | |
| | Dover, Frederick | |
| | Fox, Douglas | |

F.R.C.S

| | |
|------|-------------------------|
| 1848 | Gay, John |
| | Gore, R. T. |
| | Gulliver, George |
| | Hallowes, Price B. |
| | Hammond, Josiah |
| | Harrison, Charles H. R. |
| | Hodgson, Joseph |
| | Holthouse, Carsten |
| | James, John H. |
| | Johnson, John G. |
| | Kiernan, F. |
| | Lawrence, William |
| | Lestourgeon, Charles |
| | Macilwain, George |
| | McWhinnie, A. M. |
| | Martin, Sir J. Ranald |
| | Middlemore, Richard |
| | Owen, Richard |
| | Paget, James |
| | Parker, Langston |
| | Partridge, Richard |
| | Pennington, William |
| | Perry, John G. |
| | Rae, Sir William, C. B. |
| | Skey, Frederick C. |
| | Smith, H. Spencer |
| | Solly, Samuel |
| | Stubbs, Henry |
| | Toogood, Jonathan |
| | Wilson, Erasmus |
| | Wilton, John W. |
| | Wormald, Thomas |
| 1844 | Ball, Daniel |
| | Barton, Samuel |
| | Birch, William |
| | Brooke, Charles |
| | Bullen, George |
| | Chavasse, Thomas |
| | Colthurst, John |
| | Coote, Holmes |
| | Griffith, Thomas T. |
| | Holden, Luther |
| | Martin, Robert |
| | Mayo, Charles |
| | Middleton, William |
| | Norris, Henry |
| | Robarts, H. Pratt |
| | Sankey, William |
| | Waylen, William |
| 1845 | Cooper, W. White |
| | Fereday, Thomas |
| | Firth, George W. W. |
| | Meade, Richard |
| | Stilwell, James |
| | Ware, James T. |
| | White, John L. |
| 1846 | Newton, Edward |
| 1848 | Moore, Charles H. |
| | Walton, Haynes |
| 1849 | Barker, Edgar |
| | Girdlestone, T. M. |
| | Havers, John |

F.R.C.S.

| | |
|------------------------|------|
| Haynes, Raymond | 1849 |
| Hulme, Edward C. | |
| Hussey, Edward L. | |
| Barnes, C. Hewetson | 1852 |
| Bartleet, Edwin | |
| Berry, Samuel | |
| Blenkinsop, Henry | |
| Brendon, Peter | |
| Brewer, J. | |
| Chavasse, Charles A. | |
| Church, William J. | 1852 |
| Covey, W. H. | |
| Cross, William | |
| Fortescue, William | |
| Harding, John Fosse | |
| Hester, James T. | |
| Hutchinson, W. Barclay | |
| Irving, William | |
| Jones, Henry D. | |
| Lowdell, George | |
| Pollock, Robert J. | |
| Rye, Arthur B. | |
| Savorv, W. Scovell | |
| Snowden, George S. | |
| Spooner, Edward Ore | |
| Startin, James | |
| Tarleton, William | |
| Theed, Frederick | |
| Vicary, George | |
| West, William C. | |
| Wright, W. K. | |
| Bramley, Lawrence | 1853 |
| Daglish, G. | |
| Hands, Benjamin | |
| Harris, William | |
| Jackson, William | |
| May, Edward C. | |
| Pollock, Robert J. | |
| Rogers, Arnold | |
| Burlton, Thomas | 1854 |
| Cooper, Thomas S. | |
| Dayman, Henry | |
| Dawson, William | |
| Hawkins, Clement | |
| Henry, Mitchell | |
| Kesteven, W. Bedford | |
| Langshaw, James P. | |
| Power, Henry | |
| Sleeman, Philips R. | |
| Scott, John | |
| Solomon, J. Vose | |
| Weekes, George | |
| Bateman, Henry | 1855 |
| Callender, George W. | |
| Jepson, E. C. | |
| Phillips, George | |
| Slyman, William | |
| Smee, Alfred | |
| Turner, John | |
| Wells, Richard F. | |
| Clifton, Nathaniel | 1856 |
| Humphry, F. Abell | |

F.R.C.S.

| | |
|------|--------------------------|
| 1856 | James, Henry |
| | Lindop, William |
| | Starling, Robert J. |
| | Turner, James W. |
| | Webb, Joseph |
| | Wetherhead, T. |
| | Wraith, S. Hope |
| 1857 | Nicholson, John F. |
| | Owen, Edward R. |
| | Robinson, Charles |
| 1858 | Bird, Henry |
| | Ebbage, Thomas |
| | Eccles, Alfred |
| | Hayman, Henry |
| | Hughes, John |
| | Mathew, James E. |
| | Moore, Edward |
| | Parsons, James St. J. G. |
| | Ree, Henry Pawle |
| | Smith, Thomas |
| 1859 | Archer John |
| | Benfield, Thomas W. |
| | Brodhurst, B. Edward |
| | Cowen, Henry L. |
| | Harston, A. D. |
| | Martin, H. Victor |
| | Metcalf, Edmund |
| | Oldham, Raton |
| | Steel, Charles D. |
| | Warwick, John |
| | Webber, William |
| | Williams, James |
| 1860 | Bancks, Thomas |
| | Bedwell, Henry |
| | Crosse, Thomas W. |
| | Earle, Edward S. |
| | Healop, Luke C. |
| | May, Joseph |
| | Ness, John |
| | Wood, Frederick |
| 1861 | Baker, Robert |
| | Holmes, Charles |
| | Kempe, Arthur |
| | Kingdon, John A. |
| | Michell, S. V. |
| | Taylor, Thomas |
| 1862 | Barrow, Benjamin |
| | Hall, William |
| | Hulbrow, Anthony |
| | Hutchinson, Jonathan |
| | Marson, J. Furness |
| | Sadler, Samuel C. |
| | Sharpin, H. Wilson |
| | Willett, Alfred |
| | Vernon, Bowater J. |
| 1863 | Helm, G. |
| | Hott, Edward |
| | Langdon, T. C. |
| | Lowe, George |
| | Nesbitt, F. A. |
| | Thomson, C. E. |
| 1864 | Greenhill, J. R. |
| | Pooley, Charles |

F.R.C.S.

| | |
|----------------|------|
| Selwood, H. | 1864 |
| Tothill, F. D. | |
| Baker, W. M. | 1865 |
| Barter, C. S. | |
| Langton, John | |

M.R.C.S.

| | |
|----------------------|------|
| Chapman, Thomas | 1800 |
| Sutton, John | 1801 |
| Price, James | 1806 |
| Fincham, George | 1807 |
| Haffenden, Thomas | |
| Combe, Henry | 1808 |
| Moore, John | 1810 |
| Baker, William | 1811 |
| Gay, John | |
| Godfrey, Joseph J. | |
| Meade, Robert | 1812 |
| Reeve, J. Foster | |
| Dandy, C. | 1813 |
| Fowler, W. | |
| Godfrey, Race | |
| Tate, Robert | |
| Propert, John | 1814 |
| Wing, Charles | |
| Batty, Bryan | 1815 |
| Harris, Thomas | |
| Marchant, Robert | |
| Millard, George H. | |
| Rymer, James | |
| Williams, Henry | |
| Cholmondeley, J. | 1816 |
| Costal, John | |
| Davies, Robert | |
| Gent, John S. | |
| White, Richard | |
| Gay, Joseph | 1817 |
| Shipman, George | |
| Thompson, Charles M. | |
| Ware, John | |
| Eastment, John W. | 1818 |
| Fletcher, Matthew | |
| Forder, James | |
| Jerrard, Charles H. | |
| Salmon, Frederick | |
| Taylor, Thomas | |
| Troughton, Nathaniel | |
| Bunn, William P. | 1819 |
| Dixon, Charles | |
| Gaye, Charles | |
| Godrich, Francis | |
| Hammond, Charles C. | |
| Mayou, John | |
| Wood, G. L. | |
| Bond, E. T. | 1820 |
| Brookman, Hugh | |
| Crawford, David | |
| George, Richard H. | |
| Summers, R. | |
| Sutton, C. Frederick | |
| Baker, Robert | 1821 |
| Gatehouse, Charles | |
| Hunter, John C. | |

M.R.C.S.

- 1821 Mitchell, Samuel
Price, William
- 1822 Bogg, John
Cooke, William
Curtis, Frederick
Hawett, Thomas
Hitch, Samuel
Leech, E.
Overton, John
Randall, Alfred M.
Terry, William
Thursfield, Richard
Walmsley, Thomas
Williams, John
- 1823 Atkinson, Richard
Biddle, Henry
Brodrigg, William
Cary, W. H.
Chapman, George
Davis, Theodore
Green, Thomas
Ingram, William
Johnston, John
Latham, John
Turner, Thomas W.
White, Samuel
- 1824 Gardner, John
Jeston, Alfred F. W.
Lawton, John
Long, Edward
Savory, Joseph T.
Simpson, William
Smith, Thomas
Taplin, Thomas
Tutin, Septimus
Warner, Thomas
Whitaker, Edward F.
Woodward, John R.
- 1825 Baillie, Arthur
Bird, James
Cary, William H.
Curtis, William
Douglas, Richard
Else, John Ogle
Evans, T. John
Hingeston, William
Hunter, Thomas D.
Newton, Thomas
Pridham, Thomas L.
Southcomb, William T.
Thompson, John N.
Walker, George
Watson, Job
Williams, William
- 1826 Angier, James H.
Barter, Thomas
Caird, William
Coleridge, Ernest
Camden, George
Hele, Henry H.
Hilder, Henry H.
Hutchins, William
Moore, Edward D.

M.R.C.S.

- Pearce, Thomas 1826
Rogers, George O.
Rowley, E. Butler
Sankey, Frederick H.
Terry, John
Ware, Richardson
Bond, H. Hollier 1827
Box, John
Caswell, Charles
Davies, Thomas
Elliott, John
Evans, Owen
Freeman, Spencer
Gisborne, H. F.
Gutteridge, Thomas
Hoare, William
Jackson, Matthew
Jotham, George
Miller, William E.
Moore, John
Oriol, Frederick H. C.
Pyne, Richard
Rogerson, George
Trevan, Frederick
Vise, Charles 1827
Watson, Robert M.
Winzar, John
Wood, Thomas
Burroughs, J. Beames 1828
Hansard, Frederick A.
Hole, John
Lansdown, Joseph G.
McLeod, A. William
Parsons, William A.
Saunders, Edwin D.
Sewell, John J.
Stilwell, George
Tidboald, John A.
Tomlinson, Robert S.
Whitcombe, Edmund B.
Beach, Henry 1829
Bellis, Benjamin
Brickwell, John
Bulmer, William
Bush, Edwin
Butler, W. H.
Caudle, John
Fallows, John
Farwell, John
Jenkins, Henry J.
Maskelyne, Henry
Mudge, Henry
Pennington, Thomas
Potter, T. H.
Skeel, David
Smith, Robert
Vincent, George
Wright, Thomas G.
Ascroft, E. Hatton 1830
Atkinson, H. Miles
Bott, Thomas
Brickwell, James
Brown, William H.

M.R.C.S.

- 1830 Burt, S. John
Chapman, Thomas
Clark, James E.
Covey, George
Fanthorn, George
Griffin, Richard
Harbroe, Edward
Harries, Charles A.
McGuire, William
Philbrick, Samuel A.
Proctor, A. George
Taylor, William
- 1831 Bennington, Robert
Bowes, Richard
Brown, J. Mayor
Bullmore, Frederick C.
Carter, Daniel D.
Cattell, Thomas W.
Corseilis, N. C.
Crooby, Thomas
Gillott, Edward D.
Greaves, William T.
Hitchcock, Thomas
Hughes, H. H.
Ledgard, J. Armitage
Leppington, Hildyard M.
Ley, William
Loveless, William K.
Manly, Aaron
Payne, G. S.
Radcliffe, Henry J.
Sandell, Henry W.
Sicard, Amelius
Southam, T.
Steele, Henry C.
Stocker, George S.
Twigge, Nathaniel B.
Walker, George A.
Walter, John
Walter, Odienne C.
- 1832 Bedwell, John B.
Blick, Thomas C.
Brewer, Alexander
Cartwright, John T.
Chatto, John
Copeland, George F.
Foster, Joseph
Gerrans, James G.
Hammond, Arthur
Jackson, Richard S.
Lang, William
Maling, E. H.
Martin, Thomas D.
Norris, Thomas S.
Parsley, William H.
Powell, Alfred
Price, Rees C.
Rendell, Robert
Rumsey, Charles
Ward, William S.
Wynnan, George
- 1833 William Bambridge,
Baker, Thomas J.

M.R.C.S.

- Brickwell, Charles J.
Coates, W. Martin
Cotterell, Thomas S.
Dakeyne, Bowden
Edkins, Clement
Edwards, Conway T.
Kelly, James
Lee, Henry B.
Mousley, George
Orton, William
Pearce, Francis D.
Rouse, Eusebius
Simonds, Thomas R.
Toogood, Isaac B.
Tuckwell, William J. S.
Wilks, George F.
Williams, Thomas
Wiseman, W. Wood
- 1834 Allen, Richard
Anderton, Charles
Barnett, Henry
Bird, John
Clark, John L.
Elliott, Philip
Evans, Samuel
Gayleard, John
Green, J. C.
Harvey, William
Hitchcock, Charles
Gayleard, John
James, James
Jones, Henry Prout
Jones, John
Phillips, John
Powell, John J.
Sladden, John
Smith, Edwin
Smith, William
Squire, Arthur
Stewart, Z. Robert
Tucker, Richard P.
Wynne, John
- 1835 Bore, George H.
Bostock, J. A.
Chadwick, Peter C.
Dawson, Thomas
Dawson, William
Edwards, Thomas
Elston, William A.
Francis, John
Gibson, George
Hall, William
Kirkman, John M.
Lavery, Thomas
Leigh, Percival
Michell, George A.
New, Henry
Newbold, Henry
Newman, George
Owen, Albert P.
Potter, Frank D.
Prichard, Hopkin L.

M.R.C.S.

- 1885 Ruddock, R. Beadon
Sawkins, James
Sharples, William
Square, W. J.
Taunton, Thomas
Thackwell, William
Walton, John S.
Ward, Joseph
Webb, John S.
Webb, Thomas F.
Whitney, William
- 1886 Barsham, J. Brigham
Beveridge, James E.
Burt, Giles R.
Bowra, H. Goodeve
Franklin, Arthur W.
Eland, J. L.
James, Thomas
Lascelles, Robert M.
Moore, Walter
Oliver, William H.
Pearse, W. D.
Quick, James R.
Roper, Giles S.
Spencer, J. H.
Stone, Robert N.
Taynton, William
Thomas, James
Tuck, Rev. T. Ridout
Vallack, Adoniah
Wilson, Thomas
Wood, John G.
- 1887 Cotterell, Thomas R.
Evans, Thomas
Evans, Thomas
Ferris, George
Gillard, F. J.
Gorham, Richard V.
Hodson, Charles F.
Ilott, James W.
Kemmm, William
Laity, Richard J.
Latten, Robert
Laycock, William
Puddicombe, J. Morgan
Rowley, John
Sargent, D. Warne
Sawer, Thomas
Shurlock, Manwaring
Staning, Richard
Taylor, Thomas
Warren, Frederick H.
Whateley, Thomas
- 1888 Baxter, Henry F.
Bostock, J. Ashton
Burman, Thomas S.
Coates, Mervin
Couke, William R.
Danford, Frederick
Duff, William H.
Fenn, Thomas H.
Heaton, Charles
Hitchings, Thomas

M.R.C.S.

- Houghton, John H. 1838
Hunt, Henry
Knight, Morrison
Lloyd, David
Master, Alfred
Mathias, John E.
Nutt, William
Prichard, William
Skell, Thomas
Stowers, Nowell
Tayler, Christopher
Thurnall, William
Wraith, John H.
- 1839 Archer, George S.
Barringer, Thomas S.
Bartlam, Edward G.
Bennett, James
Brickwell, Henry
Blaker, H. M.
Brewer, William H.
Burton, B. T.
Dain, Frederick R.
Donald, J. Rickerby
Eccles, John H.
Freer, Richard L.
Heatley, John
Hughes, Hugh R.
Latham, Charles
Leather, Peter W.
Lingard, A. Rowson
Little, J. Carruthers
Newton, Launcelot
Powell, Henry
Pritchett, George M.
Rigden, George C.
Roskrige, Thomas H. A.
Sugden, William
Sylvester, George M.
Waylen, George
Wilding, Richard
Woollett, Robert F.
- 1840 Acton, William
Basley, Charles
Chapman, Thomas
Cock, J. E.
Cornwall, John
Daniel, William
Gilbertson, Richard
Hardwicke, Haynes
Hill, Robert S.
Mant, Newton
Maughan, John B.
Orr, John A.
Partridge, Joseph H.
Reynolds, Charles
Stones, William
Twining, E.
Upton, Thomas S.
Verity, A. J.
- 1841 Brownless, A. Colling
Cresswell, John
Freer, Walter C.
Gay, John

M.R.C.S.

- 1841 Graham, Thomas
 Jones, Thomas
 Lawrence, William F.
 Leggatt, Richard S.
 Marsh, Augustus A.
 Newman, Henry
 Parker, Samuel
 Turner, Charles C.
 Vicary, G. Thomas
 Vise, Edward
 Weatherly, Frederick
 Witt, Charles
- 1842 Alger, J. Speller
 Allen, Edward
 Briscoe, John
 Canillo, F. de Paula
 Cockey, Edmund
 Dixon, Henry
 Evans, Thomas
 Hawthorn, F.
 Hawthorn, Henry O.
 Haig, John B.
 Harrison, E. T. D.
 Hayes, Henry
 Hill, William
 Jackson, John T.
 Jones, George T.
 Little, Thomas, S.
 McNab, Duncan R.
 Moore, David
 Oates, Joseph P.
 Phillips, George M.
 Prince, Thomas
 Rusher, James G.
 Sison, Edward
 Southam, Francis
 Skeel, Thomas
 Stone, Daniel
 Sumner, W. Allen
 Taylor, Thomas
 Vardy, Joseph
 Williams, William
 Wrixon, John
- 1843 Austin, Thomas J.
 Bagg, George W.
 Boodle, Robert H.
 Coveney, James H.
 Culling, Robert
 Fox, George F.
 Gabb, Alfred W.
 Goddard, L. Morse
 Growse, John
 Johnson, George
 Lawrence, Leonard A.
 Lee, Richard
 Linnecar, Edward
 McCheane, William
 Ogle, E. Ledge
 Parson, Edward K.
 Perry, Charles H.
 Pollard, William
 Reid, James
 Reynolds, H. Wells

M.R.C.S.

- Sheppard, William
 Smith, C. Manners
 Swayne, Samuel H.
 Tyrer, Robert
 Wadams, Edmund
 Warren, Thomas A.
 Wheeler, Thomas R.
 Badger, Samuel T.
 Brake, W. N.
 Brine, John
 Fenton, Henry
 Hore, Henry A.
 Irvine, G. Edward
 Key, W. Dundas
 King, Richard
 Lowne, B. T.
 Morse, Arthur C.
 Philbrick, Thomas
 Peirce, R. King
 Read, Charles G.
 Sankey, William
 Scott, Richard J.
 Shaw, Henry E. F.
 Willey, Thomas
- Allen, A. B. de Lisle
 Barnes, F. W.
 Bullen, George
 Collyns, John B.
 Collyns, William
 Cripps, Edward
 De Crespigny, E. C.
 Daubeney, James
 Eccleston, Thomas
 Gabb, David H.
 Garrington, William H.
 Gaved, Arthur
 Goodwin, Charles
 Hayward, John
 Hooper, John T.
 Horne, Thomas B.
 Husband, Charles
 Hunt, William C.
 Hutchinson, J. R.
 Kite, William J.
 Mann, Robert M.
 Newell, Henry A.
 Pilkington, William H.
 Pratt, George
 Roscow, Peter
 Saunders, George
 Taylor, James E.
 Thornley, Robert S.
 Vicary, Charles
 Allen, F. Freeman
 Beale, John S.
 Clark, Alfred
 Collins, Charles H.
 Francis, M.
 Gaved, Arthur
 Hall, Edward
 James, Thomas
 Kite, W. J.
 Marshall, Thomas H.
- 1843
 1844
 1845
 1846

1848

Courtney, Charles F. A.
Cutliffe, John L.
Davies, William
Harris, Richard D.
Hepworth, George A.
Hughes, William E.
Ingman, John
La Fargue, Peter A.
Munday, Charles
Orford, William C.
Pemberton, Oliver
Rogers, T. A.
Simpson, Thomas
Waterland, Henry J.
Wilkins, Ernest P.
Worship, J. L.
Andrews, Edward
Archer, Edmund
Boughton, John H.
Chapman, Edgar G.
Clark, Robert Oke
Daniel, Alfred H.
Dunn, George
Gregory, Joseph
Hinton, James
Jackman, Thomas S. H.
Jones, A. Barron
King, Francis
Knight, Gustavus T.
Knott, Thomas B.
Leech, Henry P.
Mackenzie, George W.
Mason, Robert
Miles, Charles
Parke, John L.
Piper, Charles C.
Rogers, Henry
Taunton, George
Thomas, David R.
Thurston, George J.
Walker, Charles

Adams, Ed
Attfield, Ge
Bennett, Ge
Blyth, Edw
Brown, John
Caird, T. W
Clarke, Will
Clubbe, W.
Dingley, Wi
Forster, Joh
Furnell, M. C
Grammer, S.
Hillier, Jame
Lobb, Harry
Marsh, John
Marriott, Joh
Penfold, Hen
Perkin, Richa
Roper, Charle
Stevens, N. H
Thompson, Ch
Tinsley, Willi
Voss, Howell
Watts, George
Wills, John S.
Archer, Lewis
Barbeau, Alcide
Bickersteth, E
Brereton, C. L
Brown, J. An
Bucknill, Hen
Bringloe, Cape
Cupiss, Francis
Gatty, William
Hardey, Key
Hichens, Jame
Johnson, Thon
Jones, David
Langdon, John
Leverson, Hen
Mercer, Edman

M.R.C.S.

- 1852 Costerton, Horatio
 Curgenvin, J. Brendon
 Dansey, George F.
 Davenport, Charles
 Denny, John
 Edmunds, John
 Foquett, H. R.
 Hall, Francis R.
 Hartley, J.
 Hazard, Joseph
 Hewer, John H.
 Horper, L. G.
 Hosking, Richard
 Ingram, William G. L.
 Jackson, Peter N.
 Jeeves, William Y.
 Julian, John P.
 Kirkhouse, George
 Moorhouse, J. W.
 Palmer, Charles
 Raymond, Lewis R.
 Rhind, Samuel
 Rogers, Henry J.
 Russell, George
 Salter, John R.
 Tact, E. W.
 Terry, George
 Walters, R. B.
 Wilton, John P.
- 1853 Baker, Slade I
 Bromley, Frederick
 Croft, R. Charles
 Davies, T. G. D.
 Favell, W. F.
 Hester, James
 Hewlett, C.
 James, Edward
 Jones, Henry
 Lawrence, J. Trevor
 Lewis, William T.
 Longhurst, Arthur E. T.
 Pepler, William B.
 Philpott, Henry G.
 Pritchett, John B.
 Rendell, William J.
 Raymond, Henry H.
 Scobie, Rev. George
 Spicer, Northcote W.
 Sturkey, Henry G.
 Thomas, Richard H.
 Thomas, Richard
 Turner, Charles
 Tyte, Robert H.
 Vandin, Charles
 Vaughan, William E. W.
 Williams, Isaac M.
 Wright, John
- 1854 Adams, Richard
 Aldridge, Charles J.
 Barrett, Charles A.
 Bennett, Frederick
 Blackman, Frederick
 Brown, R. Gibson

M.R.C.S.

- Buswell, Richard
 Coates, Geo. V.
 Cornish, S. Henry
 Davis, Arthur A.
 Elkington, Thomas
 Fryer, Thomas W.
 Harris, Samuel
 Haward, Wallace
 Hichens, G. L.
 Hooper, Lucas G.
 Jalland, Robert
 Jowers, Frederick W.
 Keal, William
 Langdon, H. W.
 Langworthy, John M. B.
 Marrack, William
 Meldola, Raphael
 Miles, H. Chalmers
 Morris, Edward
 Moss, William B.
 Muschamp, W. H.
 Pennington, F.
 Permewan, John
 Pollard, James
 Savory, J. Egerton
 Soame, Charles V.
 Stretton, Samuel
 Taplin, Benjamin D.
 Vise, Ambrose B.
 Webb, Randolph
 Whitling, Henry T.
- 1855 Allen, John W.
 Allen, Joseph
 Andrew, John M.
 Best, Henry D.
 Betham, John
 Bletchley, Edmund
 Bowen, Wardle
 Baly, George
 Bicknell, Herman
 Blackman, Frederick
 Collyns, George N.
 Dalley, William C.
 Davey, Richard S.
 Dunne, Frederick
 Eaton, F. J.
 Forshall, F. H.
 Fulcher, G. A.
 Furnival, Edward T.
 Gray, William
 Greatrex, A. B. W.
 Harding, William W.
 Hitchens, Charles V.
 Jackson, Henry W.
 Jacob, Edward L.
 Jeans, Joseph H.
 Jones, Morgan
 Oldfield, Edmund
 Picken, Samuel
 Shepherd, F.
 Shipton, J. N.
 Soper, J. H.
 Stanwell, William

M.R.C.S.

- 1855 Slyman, W. Daniel
 Stephenson, Thomas A.
 Stevens, Daniel F.
 Watkins, D. Rees
 Wilson, William J.
 Wilton, Francis
- 1856 Andrews, C. E.
 Barker, Edgar
 Beale, Thomas Miles
 Brickwell, John
 Campion, Henry
 Croft, Robert
 Cuff, Robert
 Daniel, William J.
 Daniel, William C.
 Dearden, James
 Edwards, Charles L.
 Evans, Charles
 Fisher, Frederick
 Girdlestone, William T.
 Gover, R. Mundy
 Hine, Samuel D.
 Howell, Griffiths
 Hunt, T. Oliver
 Jones, Thomas Eyton
 Jones, Melville
 Langford, Edwin C.
 Nicholls, Lucius
 Perrot, Henry
 Perrin, William J.
 Phillips, J. W.
 Pinder, John B.
 Powne, William
 Pugh, John L.
 Rainbird, Horace
 Smith, William A.
 Storrs, Robert
 Terry, Charles
 Thompson, William W.
 Turner, Edward W.
 Turney, Thomas H.
 Tyack, J.
 Williams, Charles
 Williams, Peter
 Winterbotham, Lauriston
 Witten, Edward W.
 Woods, Francis B.
- 1857 Allas, L.
 Barford, J. Gale
 Bodilly, J. D.
 Bower, William E.
 Bradshaw, Alexander F.
 Cope, Ricardo
 Curtis, Albert
 Denne, T.
 Edwards, Henry J.
 Evans, Abel
 Foster, W. Frederick
 Gross, John E.
 Goodall, Ralph
 James, John D.
 Lawrance, F.
 Lee, Newton

M.R.C.S.

- Manning, Joseph
 Menzies, James T.
 Morris, Richard
 Moxon, John
 Pughe, Hugh K.
 Radley, William H.
 Russell, John
 Smith, W. Josiah
 Stevenson, Nathaniel
 Tench, Edward B.
 Thomas, John
 Wallis, George
 Wood, William
 Yarde, William
- Baillie, B. Tillyer
 Bond, Florio
 Bury, John W.
 Callaway, E.
 Carter, Albert
 Dashwood, W. H.
 Davey, Richard G.
 Dearden, John
 Davies, Henry H.
 Dow, John
 Falwasser, F.
 Franey, Edward
 Giles, William F.
 Gray, Charles
 Hall, Henry J.
 Hallows, Frederick B.
 Hewlett, Thomas
 Higgins, Henry
 Hill, Thomas J.
 Holmes, Arthur
 Hoare, William
 Hughes, T. H.
 Jeaffreson, John B.
 King, Edward P.
 Knight, H. J.
 Leach, Henry
 Lineker, E. Harry
 Luke, Henry
 Mason, John B.
 Mercer, Arthur W.
 Nicholson, W. Hunter
 Oldham, John
 Pickett, Jacob
 Ross, Frederick D.
 Senior, Charles
 Turner, Thomas
 Wingate, Robert
 Winkfield, William
 Wood, William James
 Wookey, James
 Wyer, Otho
 Wynter, John
- Aldrich, Pelham
 Antrobus, Daniel
 Barreau, Francis H.
 Bennett, G. John
 Bett, Robert S. L.
 Blaker, Edward S.
 Bossy, Horsley

1857

1858

1859

M.R.C.S.

1859 Bridger, John
 Brigstocke, Richard W.
 Buck, Henry J.
 Burrows, W. A leock
 Catho, William
 Close, Henry A.
 Cox, Henry
 Daniel, Thomas P.
 Davies, T. E.
 Dowker, Frederick W.
 Edge, S.
 Evans, Caleb
 Freeman, S. A.
 Glasier, George W.
 Godwin, Charles H. S.
 Godfray, C. Le Visconte
 Gregory, Bradley
 Hanslip, Thomas
 Harris, William J.
 Harrison, Reginald
 Head, Robert T.
 Hooper, Clarence
 Lloyd, David
 Lloyd, Francis
 Llewellyn, Ernest
 Martin, Henry E.
 May, John H.
 Mitchell, Thomas C.
 Mitchinson, C. C.
 Moore, Thomas
 Nunn, J. Robert
 Parker, Robert
 Quennell, John C.
 Richardson, William H.
 Sequira, H. L.
 Sherwin, Henry C.
 Shine, William L.
 Smith, J. R.
 Spouncer, Frederick C.
 Thompson, Herbert
 Van, Arthur F.
 Verey, George
 Wilson, J. A.
 Winkfield, A.
 Withers, Francis O. B.
 Woods, Francis H.
 1860 Batty, Thomas
 Bettington, John
 Bright, J. W.
 Brown, Frank H.
 Butler, T. Mapleson
 Cheese, James
 Chune, Henry C.
 Coleman, Alfred
 Collins, John
 Davies, Henry
 Dawson, John
 Dawson, William
 Dowling T.
 Dunn, Christopher B.
 Edge, Howard
 Egles, Gabriel M.
 Eldershaw, Frederick

M.R.C.S.

Evans, H. Norman
 Evers, Charles
 Ford, B. B.
 France, William H.
 Grigg, Nathaniel B.
 Hammond, E. C.
 Hammond, Frederick
 Harris, Benjamin
 Harvey, Octavius
 James, Edwin M.
 Jones, Thomas
 Lancaster, William J.
 Luke, Henry
 Meade, Harry
 Merry, Robert R.
 Mickle, David
 Nathan, Henry F.
 Paine, William
 Parker, Duncan
 Pearse, William
 Pocklington, Evelyn
 Pridham, John W.
 Riley, Henry
 Russell, G. T.
 Schollick, T. J.
 Smith, Richard W.
 Sprague, Charles G.
 Stonehouse, Cornelius
 Strickland, Edmund
 Sutton, Henry
 Tuxford, J. E.
 Swales, Edward
 Walker, W. H.
 Weekes, W. H. Carlile
 Williams, Evans E.
 1861 Armstrong, S.
 Baker, W. Marrant
 Bazeley, William
 Bendall, J.
 Brook, Charles
 Brown, F. W.
 Clarke, Edward G.
 Cocker, W. Henry
 Colquhoun, A. G.
 Cooper, Alfred
 Dawson, R. H.
 Edwards, Walter
 Ellis, H. D.
 Ellis, Thomas S.
 Evans, Thomas M.
 Fenn, Edwin
 Gardner, Sebastian
 Griffiths, W. H.
 Hartall, W. H.
 Haslam, G. H.
 Hine, W. C.
 Hollis, William P.
 Hughes, David
 Hunter, R. H.
 Jenkyns, Charles
 Jones, Morris
 Jones, R. Owen
 Kough, O'Brien

M.R.C.S.

- 1861 Langworthy, W. F.
 Leeds, Thomas
 Lewis, David W.
 Lowne, B. T.
 Macaulay, F. Edwin
 Mallet, Stanley E.
 Marsh, F. Howard
 Mayo, Charles
 Michell, Samuel V. P.
 Morrish, T. F.
 Murrell, William
 Oliver, Richard
 Owen, R. J.
 Patten, Charles A.
 Pennington, Abel
 Peel, Robert
 Potts, W. J.
 Robinson, Haynes
 Rolls, T.
 Russell, Thomas
 Scott, Nathaniel G.
 Stephenson, William
 Strutt, George H.
 Sutton, Frederick J.
 Swales, Peter
 Tanner, Richard C.
 Thomason, W. F.
 Thorne, Thomas H.
 Walker, Bernard
 Waylen, Charles W.
 Willett, C. V.
 Williams, Edward H.
- 1862 Addison, Charles E.
 Birt, Ambrose W.
 Bletchley, William
 Brown, John W.
 Bruce, James
 Coathupe, Charles
 Daniel, Woodruffe
 Drosier, Frederick
 Dunn, Alfred
 Eccles, G. H.
 Eccles, William S.
 Edlin, Edward
 Elliott, George
 Elliott, John R.
 Elliott, Richard
 Evans, W. L.
 Farwell, Arthur
 Gabb, Frederick E.
 Harris, Alfred
 Haycock, George
 Hedges, G. A.
 Humphry, C. H.
 Hughes, John E.
 James, John
 Jeaffreson, James
 Jenner, William
 Jones, Owen
 Jones, John
 Lawrence, R.
 Lemon, Henry
 Lindop, John C.
 Low, Alexander J.

M.R.C.S.

- Ludlow, E. 1862
 Mitton, M. J.
 Nelson, Samuel
 North, Walter D.
 Pettifer, Edmund H.
 Randell, E. B.
 Robinson, S. Haynes
 Sharpe, H. F.
 Simpson, Charles M.
 Southam, George T. M.
 Stewart, Charles
 Strickland, Edmund
 Waghorn, Henry
 Worboys, T. S.
- 1863 Ashton, J. H.
 Best, F. A.
 Blunt, Thomas
 Brewer, Thomas
 Brown, Edward
 Bruce, James
 Bryan, Edward
 Butlin, C. H.
 Covey, C. E.
 Currie, John L.
 Elliott, George H.
 Folliott, James.
 Fowler, Oliver
 Garlike, E. W. B.
 Geoghegan, R. T.
 Glynn, T. R.
 Griffin, F. C. G.
 Hall, Samuel
 Henderson, G. H.
 Harris, J. Smith
 Houseman, Edward
 Hughes, W. F.
 Jeaffreson, C.
 Jones, William
 McCandlish, William
 Moon, Robert
 Mudge, B.
 Nash, Walter L.
 May, W. M.
 Orton, G. H.
 Osmond, Thomas
 Pearce, Francis D.
 Pilkington, T.
 Power, William H.
 Peatfield, T.
 Quarrell, W.
 Randell, E. B.
 Rees, H.
 Reynolds, John
 Ruddock, E. H.
 Shaw, C. E. M.
 Simpson, W.
 Spurway, Charles
 Stone, R. S.
 Stott, T. S.
 Taylor, Hugh
 Thomas, David H.
 Thorne, Richard
 Trevan, Matthew
 Vallance, E.

M.R.C.S.

| | |
|------|---------------------|
| 1863 | Walker, Bernard |
| | Webber, H. J. |
| | Whipple, Connell |
| | Wicksteed, F. W. S. |
| | Wilcox, William |
| | Williams, Thomas E. |
| | Wolferstan, Sedley |
| | Woolley, T. S. |
| | Worges, Thomas H. |
| | Wright, Morden |
| | Yarrow, George E. |
| 1864 | Arnold, J. |
| | Bailey, F. C. |
| | Batty, William |
| | Beckett, F. M. |
| | Bennett, F. G. |
| | Bostock, E. J. |
| | Brewer, C. C. |
| | Brewer, H. A. |
| | Brewer, H. M. |
| | Bryant, W. H. |
| | Coats, G. A. A. |
| | Compton, T. A. |
| | Cooke, A. S. |
| | Covey, G. |
| | Cropp, T. |
| | Curtis, C. E. |
| | Dalley, C. T. |
| | Dangworthy, G. V. |
| | Davies, T. H. W. |
| | Eck, V. F. |
| | Edwards, H. Nelson |
| | Evans, J. T. |
| | Fairles, N. W. |
| | Fall, J. |
| | Garlick, W. |
| | Grellet, C. J. |
| | Griffin, F. O. P. |
| | Harvey, W. |
| | Hope, Henry |
| | Jones, R. A. |
| | Kiernander, W. |
| | Kinsey, R. H. |
| | Knapp, F. W. |
| | Langworthy, G. V. |
| | Lush, W. G. V. |
| | Maturin, C. |
| | May, A. S. |
| | Pearless, C. D. |
| | Powdrell, T. |
| | Powell, L. |
| | Power, W. H. |
| | Powne, B. L. |
| | Price, J. L. |
| | Raven, T. F. |
| | Reade, A. C. |
| | Richards, F. W. |
| | Roper, R. G. |
| | Royds, W. A. |
| | Ruddock, E. H. |
| | Shaw, G. |
| | Simpson, S. H. |
| | Smith, E. R. |

M.R.C.S.

| | |
|---------------|------|
| Smith, H. | 1864 |
| Snook, J. W. | |
| Taylor, C. | |
| Thibou, J. W. | |
| Thomas, E. | |
| Thomas, J. B. | |
| Wearing, A. | |
| Williams, E. | |
| Wills, C. J. | |

L.S.A.

| | |
|-----------------------|------|
| Parry, Peter | 1809 |
| Williams, Nicholas | |
| Hawkes, Richard | 1810 |
| Owen, David | |
| Hewes, Francis | 1811 |
| Eyles, Richard | 1812 |
| Viss, Edward B. | 1813 |
| Williams, John | |
| Billet, James | 1814 |
| Davis, E. | |
| Gowar, Frederick R. | |
| Ridout, Thomas | |
| Atherley, Joseph | 1815 |
| Farr, Joseph | |
| Webster, W. H. B. | 1816 |
| Bond, W. S. | 1817 |
| Edginton, George W. | 1818 |
| Gaye, William | |
| Dickinson, Thomas | 1819 |
| Trevan, Matthew | |
| Hall, William | 1820 |
| Hole, John C. | 1822 |
| Watts, George | |
| Whitfield, R. Gullett | |
| Ackland, William | 1823 |
| Brunskill, William | |
| Dalley, W. C. | |
| Pinder, William | |
| Young, Peter | |
| George, Henry | 1824 |
| Rowcliffe, James H. | |
| Swift, George | |
| Beaston, John | 1825 |
| Bell, John | |
| Bodington, George | |
| Booth, Edwin | |
| Lee, John | |
| Tylecote, Edward | 1826 |
| Williams, William | |
| Coates, George | 1827 |
| Kipling, William | |
| Lawton, Richard | |
| Rogerson, John | |
| Sargant, Joseph | |
| Shackleford, George | |
| Terry, John J. | |
| Baker, James | 1828 |
| Deane, Robert | |
| Fullerton, John | |
| Horton, Fitzwilliam | |
| Millington, Richard | |

64 ST. BARTHOLOMEW'S MEDICAL COLLEGE, 1865-66.

| <i>L.S.A.</i> | |
|---------------|----------------------|
| 1829 | Davy, John W. |
| 1830 | Hooper, George D. |
| | Hunt, Ezra |
| | Lee, H. |
| 1831 | Morris, Henry |
| | Searle, G. Clive |
| 1832 | Batten, William |
| | Browne, Bernard |
| | Franco, Massey R. F. |
| 1833 | Long, Thomas |
| | Waring, T. W. |
| 1834 | Bodman, Joseph B. |
| | Proudlove, Thomas J. |
| | Walker, Thomas |
| 1835 | Simpson, George T. |
| 1836 | Carter, John |
| | Fowke, F. |

| <i>L.S.A.</i> | |
|----------------------|------|
| Rendall, C. | 1836 |
| Slaytor, John C. | |
| Goodwin, Joseph H. | 1837 |
| World, Robert R. | |
| Hall, Thomas W. | 1839 |
| Day, John | 1841 |
| Ireland, James | 1853 |
| Mullings, Samuel E. | 1854 |
| Druce, William | 1857 |
| Roberts, Roger | 1858 |
| Williams, Richard P. | |
| Rummin, George | 1859 |

| <i>L.F.P.S., Glasgow.</i> | |
|---------------------------|------|
| Currie, J. T. | 1838 |
| Valpy, W. H. | 1858 |
| Myers, H. R. | 1859 |

Gentlemen who desire their names to be added to this Register are requested to apply to the Honorary Secretary, who will be glad of any assistance in making it complete and correct.

DAYS AND HOURS OF ATTENDANCE ON LECTURES AND HOSPITAL PRACTICE.

| WINTER SESSION. | M. | T. | W. | T. | F. | S. | Hours. |
|--|----|----|----|----|----|----|---|
| General Anatomy and Physiology | — | — | — | — | — | — | 9 |
| Chemistry..... | — | — | — | — | — | — | W. 10-15, M. F. 10-30 |
| Dissections and Demonstrations | — | — | — | — | — | — | 7-4 |
| Hospital Practice | — | — | — | — | — | — | 1-2½ |
| Clinical Lectures | — | — | — | — | — | — | { M. 1, T. 12, W. 5-30, Th. 1-30, S. 9 |
| Morbid Anatomy | — | — | — | — | — | — | 12-1 |
| Descriptive and Surgical Anatomy | — | — | — | — | — | — | 2-30 |
| Medicine | — | — | — | — | — | — | M. 2-30, T. Th. 3-30 |
| Surgery | — | — | — | — | — | — | M. 3-30, W. 9 |
| <hr/> | | | | | | | |
| SUMMER SESSION. | | | | | | | |
| Materia Medica | — | — | — | — | — | — | 10 |
| Botany | — | — | — | — | — | — | 9 |
| Forensic Medicine..... | — | — | — | — | — | — | M. F. 10, Th. 11 |
| Practical Chemistry | — | — | — | — | — | — | 10½-1 |
| Hospital Practice | — | — | — | — | — | — | 1-3 |
| Clinical Lectures | — | — | — | — | — | — | M. 1, T. 12, Th. 1-30, S. 12-45 |
| Operative Surgery | — | — | — | — | — | — | 12-3 |
| Comparative Anatomy | — | — | — | — | — | — | 2-30 |
| Midwifery..... | — | — | — | — | — | — | 8-30 |

*REGULATIONS of the Metropolitan Examining Bodies
respecting the Education of Candidates.*

UNIVERSITY OF LONDON.

MATRICULATION.

Candidates are required—

To produce Certificates of having completed their Sixteenth Year.

To exhibit a competent knowledge in—The Elements of Mathematics; the Elements of Natural Philosophy and Chemistry; the Outlines of English History and Modern Geography; the Greek, Latin, and English Languages, with French or German.

BACHELOR OF MEDICINE.

Candidates are required—

To have taken a Degree in Arts in a recognised University, or to have passed the Matriculation Examination.

To have been engaged during four years in their professional studies at one or more of the institutions or schools recognised by this University, and to have spent one year at least of the four in some recognised school in the United Kingdom.

To pass the Preliminary Scientific Examination and Two Examinations in Medicine.

Preliminary Scientific Examination.

To produce Certificates of having
Completed their Seventeenth Year.

SUBJECTS OF EXAMINATION.

Mechanical and Natural Philosophy, Chemistry, Botany, and Zoology.

First M.B. Examination.

To produce Certificates of having
Completed their Nineteenth Year.

Passed the Preliminary Scientific Examination.

Studied two years in a medical school since matriculation.

Dissected two Winter Sessions.

Attended to Practical Pharmacy.

Attended courses of lectures on Practical Chemistry, and on three of the following subjects, viz.: Descriptive and Surgical Anatomy—General Anatomy and Physiology—Comparative Anatomy—Pathological Anatomy—Materia Medica and Pharmacy—General Pathology—General Therapeutics—Forensic Medicine—Hygiène—Midwifery, and Diseases peculiar to Women and Infants—Surgery—Medicine.

SUBJECTS OF EXAMINATION.

Anatomy, Physiology, Materia Medica, Pharmacy, and Organic Chemistry.

Second M.B. Examination.

Candidates are required—

To produce Certificates of Moral Character; and of having

Passed the First Examination at least two years previously.

Subsequently attended courses of lectures on two other of the above-named subjects.

Conducted twenty Labours.

Attended the Surgical Practice of a Hospital two years, and lectures on Clinical Surgery.

Attended the Medical Practice two years, and lectures on Clinical Medicine.

Attended to Practical Medicine in a Hospital, Infirmary, or Dispensary, six months subsequently to the attendance on the Practice.

SUBJECTS OF EXAMINATION.

General Pathology, General Therapeutics, Hygiène, Surgery, Medicine, Midwifery, and Forensic Medicine.

There is also an Examination for the degree of Master in Surgery.

Students preparing for Examination in the University are directed in their studies by the Tutors.—Entrance-Fee, Five Guineas.

ROYAL COLLEGE OF PHYSICIANS OF LONDON.

Every Candidate for the College Licence is required to produce satisfactory evidence—

Of having attained the age of Twenty-one years.

Of Moral Character.

Of having passed a Preliminary Examination in the subjects of General Education.

Of having been engaged in Professional studies during four years, of which the first two years and one other year shall have been passed at a recognised Medical School; of having attended Medical Practice during two years of that period; Surgical Practice during twelve months, and the Clinical Study of Diseases of Women during six months.

Of having studied the following subjects: Physiology and Anatomy, with Dissections, during two Winter Sessions; Chemistry, six months; Practical Chemistry, Materia Medica, Practical Pharmacy, Botany, Forensic Medicine, and Midwifery, three months; Morbid Anatomy, six months; Practice of Surgery, six months; Practice of Medicine, two Winter Sessions; Clinical Medicine, one Winter and one Summer Session; Clinical Surgery, six months.

Of having passed the Professional Examinations.

The Professional Examination.

The Examination will be divided into two parts —

The first part will comprise, — Anatomy, Physiology, Chemistry, Materia Medica, and Practical Pharmacy; to be undergone after the termination of two years of professional study at a recognised Medical School.

The second part will comprise, — Midwifery, and the Diseases of Women, Principles and Practice of Medicine and Surgery, and Forensic Medicine; to be undergone after an interval of at least eighteen months from the first Examination.

The Examinations will be conducted in writing as well as *vivâ voce*.

Every Candidate must give 14 days' notice, in writing, of his intention to present himself for Examination, and before he is admitted to the first part of the Professional Examination he must pay a fee of Five Guineas, and before he is admitted to the second part he must pay a fee of Ten Guineas.

Students preparing for these Examinations at the College of Physicians are examined by Dr. Edwards, Dr. Andrew, or by the Tutor.

Every Candidate for the Diploma of Member of the College is required to produce satisfactory evidence —

Of Moral Character.

Of having attained the age of Twenty-five Years.

Of having been engaged for five years at least in the study of Medicine.

The course of study must comprise Anatomy, with Dissections — Physiology — Chemistry, with Practical Chemistry — Forensic Medicine — Materia Medica and Botany — the Principles of Midwifery and Surgery — the Principles and Practice of Medicine — Morbid Anatomy — and a diligent attendance on the Physicians' Practice of some general Hospital for three entire years; and on the Surgeons' Practice for nine months.

SUBJECTS OF EXAMINATION.

The Examination shall be conducted as follows:—

The Candidate shall be examined in Physiology, in Pathology, and in Therapeutics, in three separate Examinations, by written questions, as well as *visd voce*, before three Meetings of the Censors' Board. In each of the Examinations in writing, as well as at each of the *visd voce* Examinations, he shall be required to translate into Latin or English a passage from a Greek Medical work, and into English a passage from a Latin Medical work; or he may, in lieu of translating the Greek passage, give proof of a competent knowledge of one or more of the modern European languages.

At, or in connexion with, the second Examination before the Censors' Board, the Candidate's knowledge of Practical Medicine may be tested by requiring him to examine persons labouring under disease, and to describe morbid specimens.

At the commencement of the first *visd voce* examination, the Candidate shall, if required, declare, in writing, at what University or Schools he has studied general Literature and Science, and what honors have been conferred upon him, in regard to his knowledge of Literature, Science, or Medicine; and such declaration shall, if it seem fit to the Censors' Board, be recorded in the Annals of the College.

ROYAL COLLEGE OF SURGEONS OF ENGLAND.

Candidates for the Diploma of Member will be required to produce the following Certificates, viz.—

Of having passed the Preliminary Examination, or one of certain other equivalent Examinations.

Of being Twenty-one Years of age.

Of having been engaged during four years in the acquirement of professional knowledge.

70 ST. BARTHOLOMEW'S MEDICAL COLLEGE, 1865-66.

Of having studied Practical Pharmacy during three months.

Of having attended Lectures on Anatomy delivered not less frequently than four times in each week, during two Winter Sessions.

Of having performed Dissections during not less than two Winter Sessions.

Of having attended Lectures on Physiology delivered not less frequently than twice in each week, during two Winter Sessions.

Of having attended Lectures on Surgery during two Winter Sessions, one being not earlier than the third Winter.

Of having attended one Course of Lectures on each of the following subjects, viz. Chemistry, Materia Medica, Medicine, and Midwifery.

Of having attended at a recognised Hospital or Hospitals in the United Kingdom the Practice of Medicine, and Clinical Lectures on Medicine, during one Winter and one Summer Session.

Of having attended, at a recognised Hospital or Hospitals in the United Kingdom, the Practice of Surgery, and Clinical Lectures on Surgery, during three Winter and two Summer Sessions.

Of having, after their second year of study, taken charge of Patients under the superintendence of a Surgeon, during not less than six months.

Of instruction and proficiency in Vaccination.

REGULATIONS relating to the Examination for the Diploma of Member of the College.

- I. The Examination of Candidates for the Diploma of Member of this College will be divided into two parts; the first relating to Anatomy and Physiology, the second relating to Pathology, Surgery, and Surgical Anatomy.

The First Examination, on Anatomy and Physiology, will be partly written and partly demonstrative.

The Second Examination, on Pathology, Surgery, and Surgical Anatomy, will be partly written and partly oral.

- II. The Examination on Anatomy and Physiology will be held in the months of January, April, May, July, and November, and the Pass Examinations in the ensuing week respectively.

The Examination on Anatomy will be on the recently-dissected Subject, and on prepared parts of the Human Body.

The fee of Five Guineas will be paid by each Candidate prior to his Examination on Anatomy and Physiology, and which fee will be allowed in the fee required on his admission as a Member of the College.

Such Students as shall have completed their second Winter Session will be admitted to the Primary or Anatomical Examination, and to the Pass or Pathological and Surgical Examination after the termination of the fourth year of their professional education.



Students preparing for Examination at the College of Surgeons are examined three times a week by the Lecturers on Surgery, Anatomy, and Physiology, and by the Demonstrators.

A Candidate for the Fellowship, whether a Member of the College or not, will be required to produce satisfactory Certificates—

- Of being Twenty-five years of age.
- Of having passed the Preliminary Examination in Classics, Mathematics, and French.
- Of having been engaged six years in the acquirement of professional knowledge in recognised Hospitals or Schools of Surgery and Medicine, and of having passed three of these years at least in Hospitals or Schools in London.
- Of having studied Anatomy and Physiology, by attendance on Lectures and Demonstrations, and by Dissections, during Three Winter Sessions of six months each.
- Of having attended Lectures on the Theory and Practice of Medicine and on Clinical Medicine, and on the Theory and Practice of Surgery and on Clinical Surgery, during Two Sessions of six months each.
- Of having attended one Course of Lectures on each of the following subjects, viz.: Chemistry—Materia Medica—Midwifery—Medical Jurisprudence—and Comparative Anatomy.
- Of having attended the Surgical Practice of a Hospital during four years, and the Medical Practice one year.
- Of having served the office of House-Surgeon or Dresser in a recognised Hospital in the United Kingdom.

And to present for Examination—

- Clinical Reports, with Observations, on Six or more Surgical Cases, taken by himself at a recognised Hospital.

THE COURSES OF INSTRUCTION required by the Army and Navy Medical Boards nearly resemble those required by the College of Surgeons and College of Physicians, but include the subjects of Zoology, Comparative Anatomy, and Physical Geography, as well as Demonstrations of Operative Surgery.

SOCIETY OF APOTHECARIES.

Every Candidate for a Certificate of Qualification to practise as an Apothecary will be required to produce Testimonials—

- Of having passed a Preliminary Examination in Arts.
- Of having served an Apprenticeship of not less than five years to a Practitioner qualified by the Act of 1815.

Of having attained the full age of Twenty-one Years.

Of good Moral Conduct.

And of having pursued a course of Medical Study in conformity with the Regulations of the Court; viz., attendance on the following Lectures and Medical Practice during not less than three Winter and three Summer Sessions: each Winter Session to consist of not less than six months, and to commence not sooner than the 1st nor later than the 15th of October; and each Summer Session to extend from the 1st of May to the 31st of July.

| | | |
|-----------------|--------------------|---|
| FIRST YEAR. | WINTER SESSION. | Chemistry. Anatomy and Physiology. Dissections. |
| | SUMMER SESSION. | Botany. Materia Medica and Therapeutics. Practical Chemistry.* |
| SECOND YEAR. | WINTER SESSION. | Anatomy and Physiology. Anatomical Demonstrations and Dissections. Principles and Practice of Medicine. Clinical Medical Practice. |
| | SUMMER SESSION. | Midwifery, and Diseases of Women and Children. Forensic Medicine and Toxicology. Clinical Medical Practice. |
| THIRD YEAR. | WINTER SESSION. | Principles and Practice of Medicine. Clinical Medical Practice and Morbid Anatomy. Clinical Medical Practice. |
| | SUMMER SESSION. | Practical Midwifery and Vaccination.† Clinical Medical Practice and Morbid Anatomy. |

The First Examination will be on Anatomy, Physiology, Chemistry, Botany, and Materia Medica.

The Second Examination will be on Medicine and Pathology, Midwifery and Forensic Medicine.

* By Practical Chemistry is intended, a *specific* course of Instruction in the Laboratory, with an opportunity of Personal Manipulation in the Ordinary Processes of Chemistry, and of acquiring a knowledge of the various Re-Agents for Poisons.

† A Certificate of such attendance on not less than twenty cases will be received from a legally qualified Practitioner.

St. Thomas's Hospital,

NEWINGTON,



SURREY, S.

CALENDAR.



1865.

SMITH & LEBB TOWER HILL, LONDON.



St. Thomas's Hospital

MEDICAL AND SURGICAL COLLEGE.

THE SESSION WILL COMMENCE ON THE 1ST OF OCTOBER.

The Introductory Address will be delivered at the Hospital, by

W. M. ORD, Esq., M.B., THE DEAN,

On Monday, the 2nd of October, at 3 o'clock P.M.,

After which the Prizes for the past year will be distributed.

The Admission Fee to Hospital Practice, and all the Lectures, is £40. for the first year, a similar sum for the second, and £10. for each succeeding year; or £90. at one payment, for unlimited attendance.

Special entries may be made to any Course of Lectures, or to the Hospital Practice. (See page 8.)

The Winter Session will terminate on the 31st of March.

The Summer Session will commence on the 1st of May, and terminate on the 31st of July.

MEDICAL OFFICERS
 OF
 ST. THOMAS'S HOSPITAL.

PHYSICIANS.

T. A. BARKER, M.D., CANTAB ET EDIN, F.R.C.P., J. RIBDON BENNETT,
 M.D. EDIN, F.R.C.P., R. H. GOODEN, M.D. OXON, F.R.C.P.,
 T. B. PEACOCK, M.D. EDIN, F.R.C.P., J. S. BRISTOWE, M.D.
 LOND., F.R.C.P.

OBSTETRIC PHYSICIAN.

R. BARNES, M.D., LOND., F.R.C.P.

SURGEONS.

S. SOLLY, Esq., F.R.C.S., F.R.S.; F. LE GROS CLARK, Esq., F.R.C.S.,
 JOHN SIMON, Esq., F.R.C.S., F.R.S.

ASSISTANT PHYSICIAN.

E. CLAPTON, M.D. LOND., M.R.C.P., F.I.S.

ASSISTANT OBSTETRIC PHYSICIAN.

DR. GERVIS, M.D. LOND., M.R.C.P.

ASSISTANT SURGEONS.

SYDNEY JONES, Esq., F.R.C.S., M.B., JOHN CROFT, Esq., F.R.C.S.

SURGEON-DENTIST.

J. W. ELLIOTT, Esq., M.R.C.S.

RESIDENT MEDICAL OFFICER.

R. G. WHITFIELD, Esq.

ANALYTICAL CHEMIST.

ALBERT J. BERNAYS, M.A., PH.D., F.C.S.

LECTURERS
OF
ST. THOMAS'S MEDICAL COLLEGE.

| | | |
|-----------------------------------|----------|--|
| Dr. BARKER | ... .. | Clinical Medicine. |
| Dr. PEACOCK | ... .. | Principles and Practice of Medicine. |
| Mr. LE GROS CLARK | ... .. | Surgery. |
| Mr. SIMON | ... .. | General Pathology. |
| Mr. SYDNEY JONES | ... .. | Descriptive and Surgical Anatomy. |
| Dr. BRISTOWE | } | General Anatomy and Physiology. |
| Mr. ORD | | |
| Mr. RAINEY | ... .. | Microscopical Anatomy. |
| Dr. BERNAYS | ... .. | { Chemistry, Natural Philosophy, and Practical Chemistry. |
| J. L. W. THUDICHUM, M.D. Giessen, | } | Pathological Chemistry. |
| M.R.C.P., M.R.C.S. | | |
| Dr. CLAPTON | ... .. | Materia Medica and Therapeutics. |
| Dr. BARNES | ... .. | { Midwifery and the Diseases of Women and Children. |
| Dr. HICKS | ... .. | Botany. |
| W. H. STONE, M.A., M.B. OXON, | } | Forensic Medicine. |
| F.R.C.P. | | |
| W. M. ORD, Esq., M.B. LOND. | ... .. | Comparative Anatomy. |

DEMONSTRATORS.

Healthy Anatomy—GEO. RAINEY, Esq., assisted by J. CROFT, Esq.,
F.R.C.S., and W. W. WAGSTAFFE, Esq., B.A.

Morbid Anatomy—J. WALE HICKS, M.D., B.A., B.Sc., LOND.

TUTOR IN ARTS.

Mr. S. HAGUE, LL.B., B.A., LONDON.

REGISTRARS.

Medical—HENRY RAYNER, Esq.

Surgical—HENRY SUMMERHAYES, Esq., B.A.

CURATOR OF THE MUSEUM.

J. WALE HICKS, M.D.

LIBRARIAN.

Mr. E. H. DENISON.

PRIZES AND OTHER HONORARY DISTINCTIONS.

THE Medical School of St. Thomas's Hospital was the first in London to offer Prizes in voluntary examinations in Classics and Mathematics, Modern Languages, and Natural Philosophy, but in consequence of all the licensing bodies having now required the Students to undergo literary and scientific examinations before commencing their Medical Studies, it is no longer necessary that such examinations should be held in any individual school. They have accordingly been discontinued at St. Thomas's Hospital.

In the first and second years of a Student's curriculum, examinations are held in *March* and *July* on the subjects taught during the Winter and Summer Sessions respectively.

THE WILLIAM TITE SCHOLARSHIP, founded by W. TITE, Esq., M.P., F.R.S., and consisting of the interest arising from £1,000. Consols, is awarded every third year.

It will be given to that Student who proves himself, on examination in the first year's professional subjects, to be the most meritorious; and will be tenable for *three years*, provided the gainer of it be well conducted and continue in actual attendance as a pupil of the School. *In case of equality* between Students, preference is to be given to the son of a Medical man, more particularly of one who has been educated at St. Thomas's Hospital, or to the son of a Medical man at Bath.

TO FIRST YEAR'S STUDENTS, at the end of the Summer Session, the following Prizes are awarded:

- 1st. A College Prize of *Thirty Pounds*.
- 2nd. A College Prize of *Twenty Pounds*.
- 3rd. A College Prize of *Ten Pounds*.

SECOND YEAR.—To the three most distinguished Students of this year are awarded

- 1st. A College Prize of *Thirty Pounds*.
- 2nd. A College Prize of *Twenty Pounds*.
- 3rd. A College Prize of *Ten Pounds*.

CLINICAL CLERKS and DRESSERS are selected, according to *merit*, from the Students of this year, those who distinguish themselves by diligence and accuracy of reporting will receive Certificates of Honor. The Dressers, during the period of attendance in the Hospital, are provided with Rooms and Commons free of expense.

THIRD YEAR.—Students will be examined at the end of the Winter Session. To the three most distinguished will be given.

1st. A College Prize of *Thirty* Pounds.

2nd. A College Prize of *Twenty* Pounds.

3rd. A College Prize of *Ten* Pounds.

The **CHESELDEN MEDAL**, founded by **GEORGE VAUGHAN, Esq.**, will be awarded to the Student who distinguishes himself the most in *Surgery and Surgical Anatomy*.

The **TREASURER'S GOLD MEDAL**, for General Proficiency and Good Conduct, will be awarded to the Student who has passed through his pupilage in the most meritorious manner.

The **GRAINGER TESTIMONIAL PRIZE**, of the value of Twenty Pounds, will be awarded biennially to 3rd or 4th year's Students, for the best **Physiological Essay**, to be illustrated by preparations and dissections.

A **NEWMAN SMITH PRIZE**, of the value of Forty Pounds, will be awarded in December, 1866, for the best Essay on the Anatomy of the Brain and Spinal Cord, with descriptions of the intercommunication of Cranial Nerves and of these with the Sympathetic; also, of the communications between the Spinal and Sympathetic Nerves; the Physiological import of these communications being pointed out. The Essay to be illustrated by dissections and preparations which are to become the property of the Hospital Museum.

Open to Students who have pursued their studies at St. Thomas's Hospital, but who on the 1st January preceding the award shall not have completed their fourth year. No award will be made unless an Essay of sufficient merit be sent in.

Two **HOUSE SURGEONS** and a **RESIDENT ACCOUCHEUR** are selected, according to merit, from Gentlemen who have obtained their professional diplomas; the former hold office for six or twelve months; the latter for three or six. All are provided with Rooms and Commons.

Two **HOSPITAL REGISTRARS** at an annual Salary of £10. each, or one at £80., will be selected from Gentlemen who have been distinguished for merit, and have completed their studies in the school. The payment of the Registrars to be subject to the presentation of a Report upon the Practice of the Hospital, and to such Report being regarded as satisfactory by the Gentlemen to whom it shall have been referred.

Students of each year are classed according to their respective merits in the examinations; all of the *first* class in each year receive Certificates of Honor.

NOTE.—The conditions on which the prizes are awarded, and all other particulars as to subjects of examination, &c., may be obtained from Mr. Whitfield, The Manor House, St. Thomas's Hospital, Newington, Surrey, S.

SINGLE COURSES OF LECTURES,
OR THE HOSPITAL PRACTICE, MAY BE ATTENDED
ON THE FOLLOWING TERMS:—

Anatomy, Physiology, Demonstrations and Dissections, Medicine,
Surgery, Chemistry and Natural Philosophy, Midwifery,

5 guineas for each Course of Lectures.

Materia Medica, Medical Jurisprudence, Botany, Practical Chemistry,
Comparative Anatomy, Operative Surgery.

3 guineas for each Course of Lectures.

Fee for Attendance on the Medical or Surgical Practice.

| Either Medical or Surgical | | | | | Combined, on one Payment. | | | | |
|----------------------------|-------|-----|-----|--------|---------------------------|-------|-----|-----|--------|
| Three Months | ... | ... | ... | 5 gs | Three Months | ... | ... | ... | 8 gs |
| Six | ditto | ... | ... | 9 gs | Six | ditto | .. | ... | 13 gs |
| Nine | ditto | ... | ... | 12 gs. | Nine | ditto | .. | ... | 18 gs. |
| Twelve or Fifteen | ditto | ... | ... | 15 gs | Twelve or Fifteen | ditto | ... | ... | 30 gs. |
| Perpetual | ... | ... | ... | 25 gs | Perpetual | ... | ... | ... | 45 gs |

LECTURES.

WINTER SESSION 1865-66.

PRINCIPLES AND PRACTICE OF MEDICINE.

DR. PEACOCK.

THESE Lectures will be given on Tuesdays, Fridays, and Saturdays, during the Winter Session, at 2 o'clock.

The Course will, as usual, be divided into two Sections; the first on the Theory, the second on the Practice of Medicine.

The former branch will embrace the Principles of Medicine, including Ætiology and Hygiene, Semeiology and Diagnosis, and General Pathology and Therapeutics, or will treat of the Causes, Symptoms, Nature, Results, and Treatment of Diseases in general.

In the latter division the different forms of Disease will be described in detail, under the heads of General and Special Diseases: the former embracing the various Zymotic Diseases; the latter including the affections of the several organs, as the Brain, Nervous System and Organs of Sense, the Air Passages and Lungs, the Circulatory Organs, the Digestive Organs, and the Integumentary System.

During the Summer Session, the Lecturer will give a Course of Clinical instruction; in which the Diagnosis of Diseases, and especially of affections of the Chest, and the Diagnosis, Nature, and Treatment of Diseases of the Skin will be particularly illustrated.

SURGERY.

MR. LE GROS CLARK.

The Lectures will be given at 3 P.M., on TUESDAYS, WEDNESDAYS, and FRIDAYS, and will embrace the following subjects:—

Part I. HEALTH—DISEASE—TEMPERAMENT.

THE GENERAL EFFECTS OF LOCAL INJURIES AND DISEASES. Shock—Nervous Irritation—Delirium—Tetanus—Fever.

INFLAMMATION AND ITS SEQUENCES. Ulceration—Abscess—Mortification—Boil and Carbuncle—Erythema—Erysipelas—Hospital Gangrene—Ulcers.

THE HEALING PROCESS.

CLASSIFICATION OF INJURIES into Mechanical, Chemical, and from Poison.

WOUNDS GENERALLY. Hæmorrhage—Particular kinds of Wounds, viz. : incised, contused, lacerated, punctured, g in shot, poisoned—Effects of acrid substances, and of extremes of heat and cold.

SPECIAL DISEASES. Scrofula — Syphilis — Tumours — Malignant Diseases.

Part II ABNORMALITIES, DISEASES, AND INJURIES OF VARIOUS TISSUES, viz. : The Skin and its appendages—Serous—Synovial, and Mucous Membranes—Articular, Adipose, Muscular, and Fibrous Tissues—Cartilage, Bone, Fracture of particular Bones—Joints—Dislocation of particular Bones—Blood-vessels and Lymphatics—Nerves, Spinal-cord, and Brain

Diseases and Injuries of Regions, viz. : The Face with the Organs of Sense, and the Neck—the Viscera of the Chest, Abdomen, and Pelvis, and the Genito-Urinary Organs

OPERATIVE SURGERY, including congenital Malformations, admitting of Surgical relief.

DESCRIPTIVE AND SURGICAL ANATOMY.

MR. SYDNEY JONES.

In these Lectures it is intended to give a complete course of Instruction on Descriptive Anatomy. All the various structures entering into the composition of the human frame will be exhibited and described

In addition to freshly dissected specimens dried and wet preparations, wax models, and diagrams will be made use of to illustrate the subject.

The several structures will be considered in the following order:—

1. Osseous System
2. Parts entering into the composition of Joints (Ligaments, &c.)
3. Muscular System.
4. Vascular System.
5. Nervous System
6. Visceral System.

These Lectures will be given on Mondays, Fridays, and Saturdays, at 1 o'clock, Wednesdays, at half past twelve, throughout the whole of the Winter Session.—The Students will be frequently examined on subjects treated of in previous Lectures

PRACTICAL ANATOMY.

MR. RAINEY, MR. CROFT, and MR. WAGSTAFFE attend daily in the Dissection-room, from 9 A.M. to 3 P.M., for the purpose of directing Students in their dissections.

A Demonstration will be given weekly in the Anatomical Theatre, by one of the Demonstrators.

The Dissecting-room is open from 7 A.M. until dusk.

PHYSIOLOGY AND GENERAL ANATOMY.

DR. BRISTOWE AND MR. ORD.

These Lectures will be given at 4 P.M. on Mondays, Wednesdays, and Thursdays, and will treat of their subject under the following heads:—

I. *Chemistry of the Tissues.*

The Elementary Principles—Their groupings and relations to nutrition—Composition of the Blood.

II. *Morphology of the Tissues.*

Cell Theory—Homologies of the Elements of Tissues—Genesis of Tissues.

III. *Functions, with the Structures subservient to each.*

1. Functions of Nutrition and Secretion—(a) Digestion—(b) Circulation—(c) Absorption—(d) Respiration—(e) Functions discharged by Kidneys, Skin, and Ductless Glands.

2. Functions of Regulation and Relation—(a) Innervation—(b) Locomotion—(c) Speech.

3. Function of Reproduction—(a) Generation—(b) Development.

4. Sum of the Functions—Life.

MICROSCOPICAL ANATOMY.

MR. RAINEY.

The subjects comprised in these Lectures will be given as follows:—

The Blood in circulation—The motion of the contents of the cells of certain plants—Cyclosis.

others only as intermediate ones, and that in these latter, the final products of the metamorphosis of the constituents of the blood and tissues differ from those of health, if at all, only quantitatively.

The process of fever will be defined chemically and physically, and the necessarily grave or fatal effect of high degrees of this condition will be shown to be due in part to the decomposition of chemically well defined ingredients of the brain and nerve-matter.

The processes generally known as zymoses will be discussed analytically and synthetically, and they will be illustrated by a consideration of the processes of fermentation, putrefaction, and catalytic action exhibited upon inorganic, organic, or animal matters.

The diseases which pass under the name of chronic dyscrasias, such as tuberculosis, cancerous, gouty, and other cachexias, will be analyzed at every stage where processes can be discerned, or products discovered. All diseases which are essentially characterised by chemical changes, such as gallstone disease, the diseases producing urinary calculus, fatty blood, or liporrosis, diabetes, jaundice, yellow atrophy of the liver, atelectone disease, will be specially considered, and the special chemical features of all other diseases will be used for illustration, or marked out for inquiry. Special attention will be paid to the demonstration of the practical use of pathological chemistry, as a means towards the diagnosis, and a guide to the treatment of diseases in general. This section of the lectures will afford to the students special information on the chemical examination of pathological secretions and excretions, and deserves, therefore, the title of *Clinical Analysis*.

The lectures will be illustrated by chemical demonstrations, particularly of specimens afforded by the practice of the hospital, by diagrams and by pathological experiments.

MORBID ANATOMY

J. WALE HICKS, M.D

Dr. Hicks, as opportunities occur, demonstrates in the Post mortem room the Morbid Anatomy (general and microscopical) of subjects submitted to examination, and the characters of other morbid products derived from the Hospital practice, and gives instruction as to the mode of conducting and reporting Post mortem examinations. at 9 30 a.m.

SUMMER SESSION, 1866.

The Summer Session will commence on the 1st of May, and terminate at the end of July.

MATERIA MEDICA AND THERAPEUTICS.

Dr. CLAPTON.

Tuesdays, Thursdays, and Saturdays at 2 o'clock.

In this course of Lectures, an account will be given of all the more important remedial agents.

These will be arranged on a basis suggested by their *natural history*, under the several heads of *mineral, vegetable, and animal Materia Medica*.

In the description of each agent, the following scheme will be, as nearly as possible, adhered to. An account will be given—

1st—of its *natural history*.

2nd—of its *mode of preparation*, including the processes ordered in the *pharmacopœia*.

3rd—of its *physical and chemical properties*, its *impurities, adulterations, and tests*.

4th—of its *effects* upon the system in *medicinal and poisonous doses*, its *uses*, and the *diseases in which it is commonly employed*.

5th—of its *doses, mode of administration, incompatibles, and antidotes*.

The course will embrace, also, a brief account of the *physiological and therapeutical classification* of medicines, and of the *theoretical explanations* of their *effects*.

The Materia Medica Museum, containing a large and valuable collection of specimens illustrative of the course, is open to students on Wednesdays and Saturdays, between the hours of 1 and 5 p.m.

BOTANY.

Dr. J. WALE HICKS.

Mondays, Wednesdays, and Fridays at 11 o'clock a.m.

Definition and division of the subject—Distinctions between inorganic bodies and organized beings—Nature of organic life—Distinctions between plants and animals.

General Anatomy of Plants.—The Vegetable cell—Cell formation and developement—Cell contents—Cellular tissues—Vascular tissues—The Epidermis and Epidermal appendages

Anatomy of the Vegetative Organs—Thallophytes and Cormophytes—Axial and lateral organs—Characters of root, stem, and leaf in Exogens, Endogens, and Acrogens—Phyllotaxis—Vernation

Physiology of the Vegetative Organs—Food of plants—Absorption—Ascent of sap—Exhalation—Fixation of carbon—Respiration—Diffusion of elaborated sap—Assimilation

Anatomy of the reproductive Organs.—

a. *Phanerogamia.*—The Inflorescence—The Flower—Æstivation—The Fruit—The Seed—The Embryo.

b. *Cryptogamia.*—Special descriptions of Thalloogens, (Algæ, Lichens, Fungi) and of Acrogens, (Hepaticæ, Musci, Filices, Equisetaceæ, Lycopodiaceæ, Rhizocarpeæ)

Physiology of reproduction.—Nature and relations of the reproductive processes in the different classes of Plants.

Vegetable Morphology.—The doctrine of homology, and its application to the various organs of Plants.

Systematic Botany.—Principles of classification Artificial and Natural systems

Detailed description of the more important natural orders of Flowering Plants

The lectures are illustrated by diagrams, recent specimens, preparations, and microscopical demonstrations.

MIDWIFERY, AND THE DISEASES OF WOMEN AND CHILDREN.

Dr. BARNES.

Mondays, Tuesdays, Thursdays, and Fridays at 3 o'clock.

1 DESCRIPTION OF THE PARTS CONCERNED IN PARTURITION The Pelvis considered from an Obstetric point of view—The Structure and Functions of the Ovaries, Fallopian Tubes Uterus, Vagina, and Breasts

2 GESTATION Description of the Gravid Uterus—The Growth of the Embryo—The Formation and Structure of the Placenta—The constitutional reactions of Pregnancy—Diagnosis of Pregnancy.

3 THE DISEASES OF THE PREGNANT WOMAN The conditions leading to Abortion—The Maternal causes of Abortion—General and Local Diseases of the Mother—Albuminuria, including Convulsions Chorea—The Vomiting of Pregnancy—The Diseases of the Embryo and of the Ovum.

including the Diseases of the Placenta, Congestion, Inflammation, Apoplexy, Fatty Degeneration, Hydatiginous Degeneration—Moles and Matters discharged from the Uterus—Signs of Death of the Fœtus—General and Local Phenomena attending and following Abortion—Treatment—Retroversion and Retroflexion of the Gravid Womb—Extra-uterine Gestation—Cervical Gestation—Gestation in two-horned Uterus.

4. **NORMAL PARTURITION.** General and Local Phenomena—The Mechanism of Parturition—The Pelvis, the Fœtus, and the Uterus, in relation to the Dynamics of Parturition.

5. **ABNORMAL PARTURITION.**—The causes of Arrest and Obstruction—Those depending on the Mother—Malformation of the Pelvis—Tumours and other Mechanical Impediments—Obstructed Labour depending on the Child—Malposition—Disproportion—Plural Birth—The uses of Ergot, Galvanism, Chloroform, and Opium.

6. **OBSTETRIC OPERATIONS.** (*a*) Those effected by the hand alone—Turning by external and internal Manipulation—(*b*) Those requiring Instruments—Description of the Forceps, Craniotomy-Perforator, and Craniotomy-Forceps—The Cephalotribe—The Decapitating Hook—The Uterine Dilators—The Cæsarian Section—The Induction of Premature Labour.

7. **ACCIDENTS COMPLICATING LABOUR.** Convulsions—Syncope—Hemorrhage before, during, and after Labour, including Placenta Prævia, Accidental Hemorrhage, Retention and Adhesion to the Placenta—Descent of Funis—Secondary or Puerperal Hemorrhage—Injuries to the Parturient Canal—Lacerations of the Uterus, Vagina, Perinæum—Thrombus or Hæmatocœle of the Cervix Uteri, Vagina, Vulva and Perinæum—Vesico-vaginal and Recto-vaginal Fistulæ—Prolapsus of the Uterus during and after Labour—Inversion of the Uterus.

8. **THE PUERPERAL STATE.** Physiology and Pathology of—Puerperal Fever—Mania—Convulsions—Phlegmasia Dolens—Thrombosis and Embolia—Sudden Death—Acute Pelvic and Peri-uterine Inflammation.

9. **POST-PUERPERAL DISEASES.** Chronic Metritis and Perimetritis—Inflammation of the Breasts—Abscess of the Breast—Impeded Involution of the Uterus and Heart—Hypertrophy, Congestion and Prolapsus of the Uterus—Varicose Veins.

10. **DISEASES AND MALFORMATIONS OF THE FÆTUS.** Syphilis—Asphyxia.

11. **DISEASES OF THE NON-PREGNANT WOMAN** during and after the Child-bearing period—Ovarian Disease—Pelvic Hæmatocœle—Tumours and Polypi of the Uterus—Displacements of the Uterus—Cancer—Hemorrhage—Leucorrhœa—Hypertrophy, Atrophy (Senile).

PRACTICAL CHEMISTRY.

DR. ALBERT J. BERNAYS

THE object in this course will be to give the Student a *practical* knowledge of Chemical Manipulation.

Special attention will be paid to those branches of Analytical Chemistry likely to prove of service to the Medical Practitioner

A Chemical Laboratory, under the direction of the Lecturer, is provided for the use of Students. Entrance Fee, Half a Guinea.

The hours of Meeting are from 10 to 1 every Saturday. A Lecture will also be given every Friday at 12 noon.

One Course—Three Guineas.

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|-----|---|---|
| Fee | { | For the Session of Ten Months—Twenty-five Guineas |
| | | For a shorter Period—Three Guineas per Month. |
| | | And for Special Courses—Three Guineas |

FORENSIC MEDICINE.

DR. WILLIAM H. STONE.

Tuesdays and Thursdays at 12 o'clock—Saturdays at 11 o'clock

It is proposed in this course to afford instruction in those branches of medical science which may come under the notice of legal tribunals.

Some of these topics, such as Pregnancy and Toxicological analysis are fully treated of in the Obstetric and Chemical Lectures respectively, others will have come into the province of the Lecturer on Physiology. An endeavour will be made to give such details as belong more especially to the juridical aspect of the subjects, and which would necessarily exceed the limits allotted to those important courses

PHYSIOLOGICAL.—

Personal Identity of the living, and of the dead.

Duration of Life—Life Insurance. Age and Sex, with their Legal Relations. *Marriage and Divorce*—Grounds of Divorce. Impotence, and Sterility

Birth—Legitimacy—Viability—Monsters—Paternity—Survivorship.

Pregnancy—its Medico-legal aspect.

Abortion, and Infanticide.

Education and Development—Schools—Trades—and Professions.

Punishments—Pleas in bar of execution.

PATHOLOGICAL.

Persons found Dead—Homicide—Suicide—Starvation—Asphyxia—Wounds—Burns.

Poisoning—in its Legal and Pathological aspects, with a recapitulation of Chemical points—General evidence—Treatment.

Rape—Mutilation.

Insanity—its Forms and Diagnosis—Legal relations of the Insane—Criminal Lunatics. Idiocy—Deaf and Dumb Persons.

Simulated Diseases.

CIVIL AND SANITARY.

Nuisances—Drainage—Cemeteries.

Arson—Assaults.

Laws of Evidence, as applied to Medicine.

COMPARATIVE ANATOMY.

MR. W. M. ORD.

Tuesdays and Thursdays at 11 o'clock a.m.

THE following Synopsis exhibits the scope of this course :—

1. Introductory considerations.

General Principles of Classification.

Groups, in Natural History, best fixed by Types; Definitions of much completeness being, for the most part, less possible, and always less suggestive.

Theories relating to Origin of Species.

2 Systematic study of Animal Kingdom chiefly Morphological

1st Sub Kingdom—Protozoa.

Class I *Gregarinola* Type form, Gregarina, oval-like, after encystment resolving into navicellar capsules, whence issue amietan zooids. Sexual reproduction unknown.

Class II *Rhizopoda* Starting from Type form, Amœba. Complex by gemmation and invested by an external, mostly many chambered skeleton. Sexual reproduction unknown

Class III *Spongila* Starting point again, Amœba. Complex by gemmation, the zooids being separate, gregarious, developing an internal skeleton and system of nutrient canals. Reproduction by gemmules, and, in certain instances, by ova

Class IV *Infusoria* Type form, Vorticella. Reproduction by fission, preceded by encystment, also by ova. This class noted as affine with Scolecida, and containing, beyond doubt, embryonic forms belonging to other classes.

2nd Sub Kingdom—CILIENTERATA.

Class I *Hydrozoa*. Type form, Hydra, evolved, with successive structural additions into families—Corynidae, Sertularidae, Diphyidae, Physophoridae, Medusidae, Lucernariidae.

Class II. *Actinozoa*. Type form, Actinia, containing all the elements out of which corals compound by various processes of fission and gemmation are produced. Position of Beroidea

3rd Sub Kingdom—ANNULOSA

First Province—ANNULOIDA

Class I *Annelida* Type form, Nereis, or other marine annelid. By way of two divergent forms, of Earth worm and Leech, a transition to

Class II. *Scolecida*. In which are included at least seven families :—

1. Turbellaria ... Type-form, Planaria.
2. Trematoda ... „ Fasciola Hepatica.
3. Cestoda ... „ Tænia solium.
4. Acanthocephala „ Echinorhynchus.
5. Nematoda ... „ Ascaris.
6. Gordiacea ... „ Gordius.
7. Rotifera ... „ Hydatina.

Class III. *Echinodermata*. Type-form, Echinus, with Asterid and Holothurid out-goings.

Second Province—ARTHROPODA.

Class I. *Crustacea*. Type-form, Lobster; exhibiting the most complete development of formal elements which can be traced in varying numbers and perfection through all the orders of crustacea.

Class II. *Arachnida*. Type-forms, Spider and Scorpion.

Class III. *Myriapoda*. Type-forms, Centipede and Julus.

Class IV. *Insecta*. Type-forms, Beetle, Bee, and Butterfly; slighter notice of intermediate ordinal forms.

4th Sub-Kingdom—MOLLUSCA.

First Province—MOLLUSCOIDA.

Class I. *Polyzoa*. Type-form, Plumatella, with note of differences in Marine Polyzoa.

Class II. *Tunicata*. Type-form, Ascidia. The Salpidæ will here give occasion for careful notice of "Alternato Generation," "Parthenogenesis," and the definition of the Zoological Individual.

Class III. *Brachiopoda*. Type-form, Waldheimia. Affinities of Brachiopoda.

Second Province—MOLLUSCA.

Class I. *Lamellibranchiata* Type form, Oyster and Scallop

Class II. *Gastropoda*. Two branches, having for type-forms Whelk and Snail respectively. Prof. Huxley's Morphological Classification of Mollusca.

Class III. *Pteropoda*. Type-form, Chio

Class IV. *Cephalopoda*. Type-form, Cuttle fish

5th Sub-Kingdom—VERTEBRATA

In this Sub-Kingdom, use of type-forms for illustration of Classes replaced by use of general assertions, chiefly Morphological. Type-forms still occasionally used in the consideration of important orders.

Definition of term "Vertebra"

Elements of Vertebrate Skeleton.

Theories of the Skull

Description and Sub-division of the Classes:

1. Fishes.
2. Frogs.
3. Reptiles
4. Birds
5. Mammals

Man, as related to Mammalia, (a) anatomically
(b) psychically.

HOSPITAL PRACTICE.

ST. THOMAS'S HOSPITAL contains 220 beds; nearly 2,000 Patients are admitted annually, and upwards of 1,500 Out-patients and Casualties are relieved every week.

In-patients are admitted DAILY, at Half-past 12 o'clock.

Times of principal Attendance of the PHYSICIANS AND SURGEONS.

| | Monday. | Tuesday. | Wednesday. | Thursday. | Friday. | Saturday. |
|-------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|
| DR. BARKER ... .. | ..... | $\frac{1}{2}$ -past 8. | ..... | ... .. | $\frac{1}{2}$ -past 8. | ..... |
| DR. BENNETT | $\frac{1}{2}$ to 9. | ..... | ..... | $\frac{1}{2}$ to 9. | ..... | ..... |
| DR. GOOLDEN ... .. | ..... | ..... | $\frac{1}{2}$ -past 9. | ..... | ..... | $\frac{1}{2}$ -past 9. |
| DR. PEACOCK | 9. | ..... | ..... | 9. | ..... | ..... |
| DR. BRISTOWE ... .. | ..... | 9. | ... .. | ..... | 9. | ..... |
| DR. BARNES ... .. | ..... | ..... | ..... | ..... | ..... | ..... |
| MR. SOLLY ... .. | ..... | 9. | ..... | ..... | 9. | ..... |
| MR. LE GROS CLARK... .. | $\frac{1}{2}$ -past 9. | ..... | ..... | $\frac{1}{2}$ -past 9. | ..... | ..... |
| MR. SIMON ... .. | ... .. | ..... | $\frac{1}{2}$ -past 9. | ..... | ..... | $\frac{1}{2}$ -past 9. |

The Medical and Surgical *Out-patients* are seen at Half-past 12 o'clock, by Dr. CLAPTON, Mr. SYDNEY JONES, and Mr. JOHN CROFT, respectively. The Men, on Mondays and Thursdays; Women, Tuesdays, Fridays, and Saturdays.

There is a special department for Ophthalmic Surgery.

Out-patients with Diseases of the Skin are seen by the Physicians on Wednesdays, at 1 o'clock, when a special clinique is given.

Diseases of Women and Children, occurring amongst *Out-patients*, are treated on Wednesdays and Fridays, at 1 o'clock, by Dr. BARNES and Dr. GERVIS.

Vaccination is performed under the direction of Dr. GERVIS, on Wednesdays, at Half-past 12 o'clock.

Instruction in *Dental* Surgery is given by Mr. ELLIOTT, on Tuesdays and Fridays, at 11 o'clock.

The Surgical *Casualty Out-patients* are seen, from 9 to 12 o'clock daily, by the House Surgeons and Dressers.

Surgical *Operations*, except in cases of urgency, are performed on Wednesdays, at Half-past 1 o'clock, P.M.; and Saturdays, at Half-past 9 o'clock, A.M.

CLINICAL LECTURES.

In addition to the Clinical instruction given by the Medical and Surgical Officers during their visits, *Three Clinical Lectures* will be given in each week, two by the Physicians, and one by the Surgeons.

The *Medical Clinical Lectures* will be given on Mondays at 8 a.m., and Wednesdays at 2 p.m. During the Winter Session, the Monday Lecture will be given by Dr. BARKER, and the Wednesday Lecture either by Dr. BENNETT, or Dr. GOODEN; during the Summer Session, Dr. PEAOCK will lecture every Wednesday, and Dr. BRISTOWE every Monday.

The *Surgical Clinical Lectures* will be given by the Surgeons in rotation.

The Clinical Lectures on *Diseases of Women* will be given during the Winter Session by Dr. BARNES.

Pharmacy and Pharmaceutical Manipulation to meet the requirements of the Royal College of Physicians and Surgeons, and also of the Society of Apothecaries, under the direction of Mr. WHITFIELD.

MUSEUM.

Among the earliest contributors to this Museum were Mr. CLINE, Sir A. COOPER, Mr. TRAVERS, and Mr. TYRRELL ; but since their time a very large number of most valuable additions have been made.

The Museum preparations are described in a *Printed Catalogue* of three octavo volumes ; in the 1st volume, edited by Mr. JOHN F. SOUTH, are described the preparations of Healthy Human, Microscopical, and Comparative Anatomy ; and in the 2nd and 3rd volumes, edited by the late Curator, Mr. SYDNEY JONES, are described the specimens "illustrative of Pathological Anatomy."

The Museum, now under the management of Dr. J. WALE HICKS, contains preparations of Human and Comparative Anatomy, and of Pathological Anatomy.

The Museum of *Human* Anatomy consists of a Physiological and a Pathological department :—the former contains, besides wax models and casts, a large number of dissected preparations, illustrating all the various organs and tissues.

The Organs of Locomotion and of Sense ; the Nervous System ; the digestive, respiratory, and urinary apparatus ; the Vascular System ; and the Organs of Reproduction, are all well illustrated.

The Pathological division is very rich ; containing above 3,000 Specimens, arranged in thirty-seven Sections, as follows :—

SECT.

- A. Injuries of Bone : Fractures.
- B. Injuries of Joints : Dislocation.
- C. Diseases of Bone.
- D. Diseases of Joints.
- E. Diseases of the Spinal Column.
- F. Injuries and Diseases of the Muscular System.
- G. Injuries and Diseases of the Eye.
- H. Injuries and Diseases of the Ear.
- I. Injuries and Diseases of the Nose, Antrum, &c.
- K. Injuries and Diseases of the Skin and Subcutaneous Cellular Tissue.
- L. Injuries of the Skull.
- M. Injuries of the Spine.
- N. Injuries and Diseases of the Nervous System.
- O. Injuries and Diseases of Mouth, Fauces, Pharynx, and Oesophagus.
- P. Injuries and Diseases of the Stomach.
- Q. Injuries and Diseases of the Intestines and Peritoneum.
- R. Intussusception, Internal Strangulation, and Hernia.
- S. Injuries and Diseases of the Liver.
- T. Diseases of the Pancreas and Salivary Glands.
- U. Injuries and Diseases of the Spleen.
- V. Diseases of Thyroid, Thymus, and Suprarenal Capsules.

SECT.

- W. Injuries and Diseases of the Respiratory Apparatus.
- X. Injuries and Diseases of the Heart and Pericardium.
- Y. Injuries and Diseases of Arteries and Veins.
- Z. Diseases of Lymphatic and Lacteal Vessels and Glands.
- AA. Injuries and Diseases of the Kidneys and Ureters.
- BB. Injuries and Diseases of the Bladder.
- CC. Diseases of the Prostrate Gland and Vesiculae Seminales. Urinary and Prostatic Calculi.
- DD. Injuries and Diseases of the Penis and Urethra.
- EE. Injuries and Diseases of the Testicles and Scrotum.
- FF. Diseases of the Ovaries and Fallopian Tubes.
- GG. Injuries and Diseases of the Uterus, Vagina, and external organs.
- HH. Diseases and Displacements of the Ovum.
- II. Diseases of the Breast.
- KK. Tumours and other allied Morbid Growths.
- LL. Malformations.
- MM. Wax Models and Casts.

BONES, JOINTS, &c.—Amongst the Specimens illustrating Injuries of Bones and Joints, are nearly all those described and figured in Sir A. Cooper's treatise on "Dislocations and Fractures of the Joints," and in Cooper's and Travers's "Surgical Essays."

Sir A. Cooper's preparations, illustrating repair after fracture, are contained in this Museum.

The Specimens of Diseased Bone form a very numerous and valuable collection

EYE.—This Section has been arranged by Mr. Dixon, and contains specimens described and figured by Sir A. Cooper, Travers, and Saunders

SKIN.—Several tumours are contained in this section, as well as amongst others, that horny growth, ten inches in length, removed from a man's forehead by Sir A. Cooper.

HEAD, SPINE, NERVOUS SYSTEM.—Consisting of 240 specimens, showing all kinds of injuries to the Skull, Spinal injuries which have been subjected to operation by Cline, Tyrrell, and South, as well as every variety, frequent and rare, of disease of the nervous system

INTESTINES AND PERITONEUM.—Travers's preparations, illustrating "the process of nature in repairing injuries of the Intestines," are contained in this section; also Specimens illustrative of Dr. Peacock's lectures on Fever.

HERNIA.—This section contains nearly all the preparations figured and described in "Cooper's Hernia." Besides the more common varieties of Hernia, there are specimens of Mesenteric, Mesocolic, Vesical, Thyroidal, Ischiatic, Perineal, and Phrenic Hernia

LIVER.—Besides every variety of Liver disease, this section contains a large number of Biliary Calculi.

RESPIRATORY AND VASCULAR SYSTEMS.—Consisting of nearly 500 preparations. Amongst them are two specimens showing ligature of the Abdominal Aorta—one of them Sir A. Cooper's; the other Mr. John F. South's.

The preparations illustrative of Travers's experiments on Arteries and Veins are also in this Collection.

KIDNEYS.—Described and arranged by Mr. Simon

URINARY CALCULI.—200 in number—all analysed by Mr. Hensch

TESTES.—Most of the preparations figured in Sir A. Cooper's work "on the Testis" are contained in this Section.

MALFORMATIONS.—This Section contains specimens of Spina bifida, acephalous and double monsters, ectopia cordis, malformations of the Heart, Urinary and Generative organs. Most of them have been elaborately described by Mr. R. D. Grainger.

The **MUSEUM OF COMPARATIVE ANATOMY** contains about 1,000 preparations, some of them very rare and valuable.

A large number of these specimens were made by Sir A. Cooper, to illustrate his Lectures, when Professor of Comparative Anatomy to the Royal College of Surgeons.

There is also a **CABINET OF MICROSCOPICAL ANATOMY**, containing upwards of 600 injected and other specimens.

The principal part of these preparations was made by Mr. Rainey, to illustrate the Histological course of Lectures; and also in illustration of Papers published by him in the Philosophical, Medico-Chirurgical, and Microscopical Transactions, and other scientific works.

The **MATERIA MEDICA MUSEUM** has been admirably arranged by Dr. Peacock, and contains at least 600 specimens.

This Museum is now under the superintendence of Dr. Clapton.

The **MUSEUM OF CHEMISTRY AND MINERALOGY** is under the superintendence of Dr. Bernays.

The Students have access to a Library, and to the use of a Microscope.

LIST OF STUDENTS

WHO HAVE OBTAINED

Honours in the Annual Examinations.

The Addresses are those given at the time of Entry

- ALLINGHAM W.), * Berronksey.
1862. Descriptive Anatomy, Hon. Cert.;
Chemistry, Hon. Cert.
1868. Midwifery, Hon. Cert.
1864. Medicine, Hon. Cert.;
Descriptive Anatomy, Prize;
Midwifery Hon. Cert.;
Physical Society's Essay, Prize;
Surgery, Prize;
Physiology, Hon. Cert.
1865. Medicine, Prize;
Descriptive Anatomy, Hon. Cert.;
Physiology, Hon. Cert.;
Clinical Medicine, President's
Prize
Clinical Medicine, Treas. Prize.
- ATKINSON F. P., Kew.
1861. 1st Year Matriculation Examination,
Classics and Mathematics, Hon. Cert.
- ATKINSON (J.), Kirby Lonsdale
1858. Chemistry, Hon. Cert.
- AVELING C. T., Shackleton
1863. Matriculation Examination—
Physics and Natural History.
1st College Prize
1st Year Student, 1st Coll. Prize.
1864. 2nd Year Student, 2nd Coll.
Prize.
- BAILEY J. H. T.), Greenwich.
1843. Materia Medica, Hon. Cert.
- BAIN J.
1855. Midwifery Hon. Cert.
- BARWELL (H.) † Norwich.
1847. Medicine, Hon. Cert.,
Midwifery, Hon. Cert.
1848. Physical Society's Essay, Treas.
urer's Prize;
Physiology and Anatomy, Hon.
Cert.
Midwifery, Hon. Cert.,
Dresser's Surgical Reports, Hon.
Cert.
1850. Clinical Medicine, Prize.
- BATESON (J. M.), Kirby Lonsdale,
1866. Chemistry, Hon. Cert.
- BEAL (P.), Plymouth.
1844. Chemistry, 2nd Prize
- BEARDSLEY (A.), Shipley, Derby.
1843. Midwifery, 2nd Prize
- BEHREND R. J. † Sleaford
1858. Midwifery, Hon. Cert.
- BENWELL (H. D.), Greenwich.
1843. Chemistry, 2nd Prize
1845. Physiology and Anatomy, Medal.
1847. Clinical Medicine Reports, Prize,
General Proficiency, Treasurer's
Medal
- BELL (J. V.), Rochester.
1859. 1st Year Student, Treasurer's
2nd Prize, Matriculation Ex-
amination—Classics and Ma-
thematics, Hon. Cert.
1860. 2nd Year Student, Hon. Cert.
1861. 3rd Year Student, 1st Coll. Prize.
- BIDDLE (D.), Wootton under Edge
1860. 1st Year Student, Treas. Prize,
Matriculation Examination
Prize
1861. 2nd Year Student, Hon. Cert.
1862. 3rd Year Student, Hon. Cert.
- BLACK (W. S.), Chesterfield, Derby.
1856. Midwifery, Hon. Cert.,
Medicine, Hon. Cert.
- BLACKETT (W. C.), Durham
1851. Descriptive Anatomy, Hon. Cert.
- BLADES (C. C.)
1855. Midwifery, Hon. Cert.
- BONE W., Camberwell
1857. 1st Year Student—Treas. 1st Prize
1858. 2nd Year Student, Treas. 1st
Prize
- BOWEN E., Llwyn Gwair, Pembroke
1847. Descriptive & Surgical Anatomy,
Hon. Cert.;
Materia Medica, Hon. Cert.
1848. Descriptive & Surgical Anatomy
Hon. Cert.,
Physiology and Anatomy, Hon.
Cert.
Botany, Hon. Cert.;
Comparative Anatomy, Hon.
Cert.
- BOWN J. Y.), Amcton
1843. Descriptive & Surgical Anatomy
Hon. Cert.
- BRACE (J.), Heston, W. M.
1851. Matriculation Scholarship, Hon.
Cert.

* Late Surgical Tutor, Surgeon to
Great Northern Hospital, Assistant Sur-
geon to St. Mark's Hospital

† Assistant Surgeon and Lecturer on
Comparative Anatomy, at Charing Cross
Hospital

‡ Assistant Surgeon at the Dread-
nought Hospital Ship.

- Descriptive Anatomy, Hon. Cert.
1st Year Student, Scholarship.
Chemistry, Hon. Cert.
1852. 2nd Year Student, Scholarship.
Physiology, Prize;
Materia Medica, Hon. Cert.;
Botany, Hon. Cert.;
Medicine, Hon. Cert.
1853. 2nd Year Student, Scholarship;
Clinical Medicine, Treas. Prize;
Midwifery Prize;
Forensic Medicine, Prize.
- BRISTOWS (J. S.), * Camberwell.**
1847. Medicine, Hon. Cert.;
Physiology and Anatomy, Hon. Cert.;
Descriptive and Surgical Anatomy, Prize.
1848. Descriptive and Surgical Anatomy, Hon. Cert.;
Physiology and Anatomy, Prize;
Practical Chemistry, Prize;
Botany, Prize;
Medicine, Prize;
Midwifery, Hon. Cert.;
Comparative Anatomy, Prize.
Surgery, Prize;
General Proficiency, Treasurer's Medal.
- BARTON (T.), Doncaster.**
1861. 1st Year Student, Hon. Cert.
- BROWN (F. G.), London.**
1860. 1st Year Student, Hon. Cert.
1861. 2nd Year Student, Third College Prize.
1862. 3rd Year Student, Third College Prize.
- BROWN (G. D.), Croydon.**
1861. Physiology, Hon. Cert.;
Botany, Prize;
Surgery, Hon. Cert.
1862. Physiology, Hon. Cert.;
Physical Society's Essay, Treasurer's Prize;
Medicine, Hon. Cert.;
Pathology, Prize.
- BROWN (T. J. E.), Dorchester.**
1846. Practical Midwifery, Hon. Cert.
- BELMILL (E. R.), Bedford.**
1855. 1st Year Student, Scholarship;
Midwifery, Hon. Cert.;
Chemistry, Hon. Cert.;
Descriptive Anatomy, Hon. Cert.
Materia Medica, Hon. Cert.
- BULL (J.), Norwood, Surrey**
1846. Midwifery, Hon. Cert.
- BUTLER (W.), Stoke Newington.**
1846. Materia Medica, Hon. Cert.
- CARPENTER (A.), Rothwell.**
1848. Descriptive and Surgical Anatomy, Hon. Cert.;
Chemistry, Prize;
Materia Medica, Hon. Cert.;
Matriculation Scholarship, Prize;
1849. Physiology, Hon. Cert.;
Midwifery, Hon. Cert.;
Descriptive Anatomy, 1st Prize;
Medicine, 2nd Prize.
1850. Physiology, Hon. Cert.;
Descriptive Anatomy, Hon. Cert.;
Botany, Prize;
Medicine, Prize;
Surgery, Prize;
General Proficiency, Treasurer's Medal.
1851. (Accouchement) Midwifery Prize;
Essay on Chorea, Mr. N. Smith's Prize.
1852. Surgical Reports, President's Prize;
Medical Reports, Dr. Hoots' Prize;
Ophthalmic Reports, a Gov. Prize;
Clinical Medicine, Senior Prize;
- CARR (J. T.), Bombay.**
1841. Surgery Prize.
- CADBLE (A. W. W.), Henfield, Sussex.**
1858. Clinical Medicine, Prize.
- CHALDECOTT (C. W.), Dorking.**
1849. Descriptive Anatomy, Hon. Cert.;
Chemistry, Hon. Cert.;
Materia Medica, 2nd Prize;
1st Year Student, Scholarship.
1850. Physiology, Hon. Cert.;
Surgery, Prize.
1851. Physiology, Prize;
Descriptive Anatomy, Hon. Cert.;
Medicine, Hon. Cert.;
Physical Society's Essay, Treasurer's Prize;
Surgery, Hon. Cert.;
General Proficiency Treasurer's Silver Medal.
- CHALDECOTT (T. A.), Newington.**
1849. Descriptive Surgical Anatomy, Hon. Cert.;
Chemistry, Hon. Cert.;
Botany, Hon. Cert.;
Materia Medica, Hon. Cert.;
Comparative Anatomy, Hon. Cert.;
Matriculation Scholarship, Prize;
Practical Chemistry, Hon. Cert.
1849. Physiology, Hon. Cert.;
Midwifery, Hon. Cert.;
Surgery, 2nd Prize;
Medicine, Hon. Cert.
1850. Physiology, Hon. Cert.;
Forensic Medicine, Prize;
Pathology, Prize;
Medicine, Hon. Cert.;
Surgery, Hon. Cert.
- CHAPMAN (C. E.), Preston.**
1855. Midwifery, Hon. Cert.;
Materia Medica, Hon. Cert.
1857. Clinical Assistant Prize;
Physical Society's Essay, Prize.
- CHERRY (A. H.), Clapham**
1845. Clinical Medicine, Hon. Cert.
- CHIFFERFIELD (W. N.), Reading.**
1852. 1st Year Student, Scholarship;
Descriptive Anatomy, Prize.
1853. 2nd Year Student, Scholarship;
Physiology, Prize;
Descriptive Anatomy Prize;
Midwifery, Prize;
Physical Society's Essay, Prize;
Medicine, Prize;
Surgery, Prize.
1854. 3rd Year Student, Scholarship;
Medicine, Prize;
Descriptive Anatomy, Hon. Cert.;
Midwifery, Prize;

* Physician to, and Lecturer on Physiology, at St. Thomas's Hospital.

Physical Society's Essay, Treasurer's Prize;
Forensic Medicine, Prize;
Chemistry Hon. Cert.
Comparative Anatomy Prize
Pathology, Prize;
Surgery and Surgical Anatomy,
Cheselden Medal;
Clinical Medicine, Treasurer's
Prize
Physiology Prize;
General Proficiency, Treasurer's
Medal

CLAPTON (E.),* Stamford.

1851. Matriculation Scholarship, Hon.
Cert.;
1st Year Student, 1st Scholarship;
Descriptive Anatomy, Prize,
Chemistry, Prize,
1852. 2nd Year Student, Scholarship;
Physiology, Prize,
Materia Medica, Prize;
Botany, Prize
Medicine, Hon. Cert.
1858. 3rd Year Student, Scholarship;
Physiology, Hon. Cert.;
Clinical Medicine, Treasurer's
Prize,
Midwifery, Hon. Cert.;
Physical Society's Essay, Treas-
urer's Prize,
Medicine, Hon. Cert.;
Forensic Medicine, Hon. Cert.;
Chemistry, Hon. Cert.,
Surgery, Hon. Cert.
1864. Ophthalmic Reports, Governor's
Prize,
Clinical Medicine, Mr. N. Smith's
Prize.

CLAPTON (W.), Stamford.

1855. Midwifery Hon. Cert.,
Descriptive Anatomy, Hon. Cert.;
Materia Medica, Prize.
1856. Clinical Medicine, Prize.
1858. Midwifery Hon. Cert.

CLARKE (A.), Dorking.

1856. 1st Year Student, Treasurer's 2nd
Prize

COGGINS (T.), Heyford, Woodstock.

1847. Chemistry, Hon. Cert.
1848. Descriptive and Surgical Ana-
tomy, Hon. Cert.,
Midwifery, Hon. Cert.
1849. Midwifery Hon. Cert.;
Medicine Hon. Cert.
1856. Surgical Reports, Prize;
Accoucher, Midwifery, Hon.
Cert.

CORRY (W. T.), Malton, York.

1849. Descriptive Anatomy, Hon. Cert.;
Midwifery, Hon. Cert.

COLLIER (T. P.), Worship Square.

1847. Practical Midwifery, Prize

COMPTON (E. J.), Charterhouse Square.

1851. Clinical Medicine, Prize,
Medical Cases, President's Prize,
Surgery, Hon. Cert.
1852. Midwifery, Hon. Cert.;
Pathology, Hon. Cert.;

COOK (W.), Gainsboro'.

1844. Chemistry, Hon. Cert.,
Materia Medica, Hon. Cert.

COOKE (J.), Stamford.

1855. Comparative Anatomy, Prize;
Midwifery, Hon. Cert.;
Physiology, Hon. Cert.

COUSINS (J. W.), Portsea.

1854. Descriptive Anatomy, Hon. Cert.,
Chemistry, Hon. Cert.
1856. Surgery, Prize,
Midwifery, Prize,
Midwifery, Hon. Cert.
1858. Clinical Medicine, Prize;
Surgery and Surgical Anatomy,
Cheselden Medal.

COWEN (P.), Kennington.

1862. 1st Year Student, 2nd College
Prize.
1863. 2nd Year Student, 2nd College
Prize.
1864. 3rd Year Student, 2nd College
Prize

CROFT (J.),* Clapton.

1851. Descriptive Anatomy, Hon. Cert.
1858. Midwifery, Hon. Cert.

CROFTS (W. C.), Rowston, Lincoln.

1855. Surgery, Hon. Cert.,
Midwifery, Hon. Cert.

CROSBY (T. B.), Gosberton, Lincoln.

1851. Physiology, Prize;
Descriptive Anatomy, Prize,
Medicine, Prize,
Surgery, Prize.
1852. Physiology, Prize;
Descriptive Anatomy, Hon. Cert.;
Medicine, Hon. Cert.;
Forensic Medicine, Prize;
Practical Chemistry, Prize;
Surgery, Hon. Cert.,
Surgery and Surgical Anatomy,
Brown & Cheselden Medal,
Comparative Anatomy, Prize

DAVIES (D.), Carmarthenshire

1843. Chemistry, 1st Prize
Midwifery, Hon. Cert.,
Materia Medica, Prize
1844. Medicine, Hon. Cert.;
Physiology and Anatomy, Hon.
Cert.
1845. Clinical Surgical Reports, Medal.

DAY (W. H.), Norwich.

1844. Physiology and Anatomy, Silver
Medal
1845. Surgery, Prize,
Physical Society's Essay, Hon.
Cert.;
Dresser's Clinical Surgery, Prize

DECK (J. F.), Nelson, New Zealand.

1860. 1st Year Student, 1st College
Prize.
1861. 2nd Year Student, 1st College
Prize, Physical Society's Prize.
1862. 3rd Year Student, 1st College
Prize
Physical Society's Prize
Cheselden Medal;
Treasurer's Gold Medal.

* Assistant Physician to, and Lecturer
on Materia Medica, at St. Thomas's
Hospital.

* Assistant Surgeon to St. Thomas's
Hospital, and Assistant Demonstrator of
Anatomy

DICKERSON (S. H.), Hartest, Suffolk.

1853. Physiology, Hon. Cert.;
Materia Medica, Hon. Cert.;
Midwifery, Hon. Cert.;
Medicine, Hon. Cert.

DIXON (E. L.), Preston, Lancashire.

1852. 1st Year Student, Scholarship;
Chemistry, Hon. Cert.;
1853. 2nd Year Student, Scholarship;
Physiology, Hon. Cert.;
Materia Medica, Prize;
Descriptive Anatomy, Hon. Cert.;
Midwifery, Hon. Cert.;
Botany, Prize;
Medicine, Hon. Cert.
1854. 3rd Year Student, Scholarship;
Descriptive Anatomy, Hon. Cert.;
Practical Chemistry, Prize;
Physiology, Hon. Cert.

DRAKE (C. H.), Kingsclere, Hants.

1857. 1st Year Student, Hon. Cert.
1858. 2nd Year Student, Treasurer's
1st Prize;
Clinical Medicine, 2nd Prize.
1859. 3rd Year Student, Hon. Cert.;
Surgery and Surgical Anatomy,
Cheselden Medal;
General Proficiency, Treasurer's
Medal.

DRAKE (T.), Kingsclere, Hants.

1858. 1st Year Student, Treasurer's
1st Prize.
1859. 2nd Year Student, President's
Prize.
1860. 3rd Year, 1st College Prize;
Surgery and Surgical Anatomy,
Cheselden Medal;
General Proficiency, Treasurer's
Medal.

DREW (G. F. A.), Plymouth.

1848. Descriptive and Surgical Anat-
omy, Prize;
Chemistry, Hon. Cert.;
Botany, Prize;
Comparative Anatomy, Hon.
Cert.;
Practical Chemistry, Prize;
General Proficiency, Hon. Cert.
1849. Physiology, 2nd Prize;
Midwifery, Hon. Cert.;
Descriptive Anatomy, Hon. Cert.;
Medicine, Hon. Cert.
1850. Physiology, Prize;
Descriptive Anatomy, Hon. Cert.
Medicine, Hon. Cert.;
Surgery, Hon. Cert.

DUNMAN (G.), Camberwell.

1852. Chemistry, Hon. Cert.
1854. Midwifery, Hon. Cert.

DYER (F. J.), Blackheath.

1847. Chemistry, Prize;
Materia Medica, Hon. Cert.;
1849. Physiology, Hon. Cert.;
Midwifery, 2nd Prize;
Medicine, Hon. Cert.

EDDOWES (J. H.), Loughboro'.

1843. Physiology and Anatomy, Hon.
Cert.;
Chemistry, Hon. Cert.;
Comparative Anatomy, Prize.
1844. Physiology and Anatomy, Hon.
Cert.;
Clinical Medical Reports, Silver
Medal.

1845. Clinical Medicine, Prize.

EDDOWES (W. D.), Loughboro'.

1845. Descriptive and Surgical Anat-
omy, Prize.

EDMONDS (S.), St. Helens, Lancashire

1852. Chemistry, Hon. Cert.
1853. Midwifery, Hon. Cert.;
Medicine, Hon. Cert.;
Surgery, Hon. Cert.;
1854. Surgery and Surgical Anatomy,
Hon. Cert.;
Clinical Medicine, Treas. Prize;
Clinical Medicine, Pres. Prize.
1855. Surgical Reports, Pres. Prize;
Clinical Medicine, Dr. Roots'
Prize.

EDWARDS (S.), Littlehampton.

1855. Midwifery, Hon. Cert.

EDWARDS (V.), Woodbridge, Suffolk.

1843. Surgery, Prize.

ELBOROUGH (P. J.), Herne Bay.

1845. Chemistry, Hon. Cert.
1847. Medicine, Hon. Cert.
Midwifery, Prize.
1848. Medicine, Hon. Cert.;
Surgery, Hon. Cert.
Surgical Reports, Pres. Prize.

ELLIS (J.), Portsea, Hants.

1857. Clinical Assistant (Medicine).
Hon. Cert.

ELWIN (C. J.), London.

1855. Practical Midwifery, Prize.

FARRANT (S.), Collumpton, Devon.

1859. 2nd Year Student, Hon. Cert.
1860. 3rd Year Student, Hon. Cert.

FAULKNER (R.), Camberwell.

1844. Botany, Prize;
Clinical Medical Reports, Hon.
Cert.

FREEMAN (D.), Kennington.

1859. Clinical Medicine, Prize.

FERNIE (A.), Yeldon, Beds.

1853. Physiology, Hon. Cert.;
Surgery, Hon. Cert.

FERNIE (W. T.), Yeldon, Beds.

1852. Practical Midwifery, Prize;
Midwifery, Hon. Cert.

FOWLER (J. T.), Winterton, Lincoln.

1854. Chemistry, Hon. Cert.
1855. Botany, Hon. Cert.

FOWLER (J.), Winterton, Lincoln.

1859. 1st Year Student, Hon. Cert.
1860. 2nd Year Student, 2nd College
Prize.
1861. 3rd Year Student, 2nd College
Prize.

FULTON (J. A.), Stockwell.

1852. Botany, Hon. Cert.
1853. Practical Chemistry, Prize.

GARDNER (E. B.), London.

1858. Matriculation Examination—
Classics & Mathematics, Prize.

GIMBLETT (J.), Taunton.

1860. 1st Year Student, Hon. Cert.

1855. 3rd Year Student, Hon. Cert.,
and Physical Society's Prize

GERVIS (H.), Tiverton
1856. 1st Year Student, Ties. 1st Prize
Matriculation Examination, Phy-
sics & Chemistry

1857. 2nd Year Student Pres. Prize;
Physical Society's Essay, Prize.

1858. Clinical Assistant Medicine,
1st Prize
Physical Society's Essay, Prize;
General Proficiency, Treasurer's
Medal

GODDARD (E.), London
1860. Matriculation Examination Clas-
sics, &c. Prize

GODDARD L., London.
1856. Matriculation Examination, Clas-
sics and Mathematics, Prize

GOWLAND (W.), London.
1845. Botany, Hon. Cert.

GRABHAM (C.), Islington.
1857. Matriculation Examination Mo-
dern Languages, Prize.

GRABHAM (G. W.), Islington.
1856. Matriculation Examination,
Scalardship,
Midwifery Hon. Cert.
Materia Medica Hon. Cert.

GRABHAM (J.), Rochford, Essex.
1848. Descriptive & Surgical Anatomy,
Hon. Cert.

Chemistry Hon. Cert.;
Botany Hon. Cert.,
Comparative Anatomy, Prize

1850. Physiology Hon. Cert.

1851. Physiology Hon. Cert.,
Descriptive Anatomy, Hon. Cert.,
Forensic Medicine, Prize;
Surgery, Prize;

Midwifery, Hon. Cert.

HAMMOND
1807.

HAMMOND
1856.

HAMMOND
1855.
1850.

HAMMOND
1844.

1845.

HEWLETT
1850.

HEYWOOD
1853.
1854.

HICKS
1859.

1850.

1861.

HIGGINS
1857.

HILDITCH
1857. 1st
1858. 2nd
1859. 3rd

HODGKIN
1855.

HOOPER (J. H.), Upton Warren.

1858. 1st Year Student, Hon. Cert.
1859. 2nd Year Student, College Prize.
1860. 3rd Year Student, Hon. Cert.

HOWELL (T.), London.

1850. Practical Midwifery, Prize.

HUBBARD (J. W.), Leicester.

1847. Clinical Medical Reports, Prize;
Medicine, Prize;
Physiology & Anatomy, Hon. Cert.;
Physical Society's Essay, Treasurer's Prize.

HUNTER (W. F.), Margate.

1859. 1st Year Student, Hon. Cert.;
Matriculation Examination in
Classics & Mathematics, Prize;
Matriculation Examination in
Modern Languages, Prize.
1860. 2nd Year Student, 3rd College
Prize.
1861. 3rd Year Student, Hon. Cert.

HURMAN (H. B.), Bridgwater.

1858. Midwifery, Hon. Cert.

ILES (D.), Fairford.

1858. 2nd Year Student, Hon. Cert.
1864. 3rd Year Student, Hon. Cert.

INGLIS (W. W.), Brixton Hill.

1864. 1st Year Student, 2nd College
Prize.

IVES (R.)

1855. Midwifery, Hon. Cert.

JACKSON (T. C.), Rotherhithe.

1844. Materia Medica, Hon. Cert.

JACOBSON (T. E.), Sleaford, Lincoln.

1852. Practical Midwifery, Prize.

JARDINE (J. L.), Brixton.

1848. Physiology & Anatomy, Hon. Cert.
1850. Medical Reports, Dr. Roots' Prize.

JEFFERSON (T. J.), Hull

1861. 2nd Year Student, Hon. Cert.
1862. 3rd Year Student, Hon. Cert.

JOHNSON (W. G.), Wandsworth.

1853. Chemistry, Hon. Cert.
1854. Midwifery, Hon. Cert.
1855. Comparative Anatomy, Prize;
Midwifery, Hon. Cert.

JONES (S.),* Cricklewood, Middlesex.

1851. Matriculation Scholarship, Prize;
Descriptive Anatomy, Hon. Cert.;
Chemistry, Hon. Cert.;
1st Year Student, Scholarship.
1853. 2nd Year Student, Scholarship;
Physiology, Hon. Cert.;
Descriptive Anatomy, Prize;
Botany, Hon. Cert.
1853. Physiology, Hon. Cert.;
Descriptive Anatomy, Hon. Cert.;
3rd Year Student, Scholarship.

JONES (T.)

1855. Midwifery, Hon. Cert.

JONES (T. M.), Swansea.

- Surgery, Hon. Cert.
Midwifery, Hon. Cert.

JONES (A. O.), Islington.

1862. 1st Year Student, Hon. Cert.

JONES (J.), Ilfracombe.

1868. Matriculation Examination

Modern Languages and Modern
History, College Prize.

KEELE (G. T.), South Lambeth.

1858. Materia Medica, Hon. Cert.;
Midwifery, Hon. Cert.

KERAKOOSSE (J.), East Indies.

1854. Midwifery, Hon. Cert.

KEYWORTH (J. W.)*, Aston, Berks.

1848. Chemistry, Hon. Cert.;
Materia Medica, Prize;
General Proficiency, Hon. Cert.
1849. Physiology, Hon. Cert.;
Midwifery, 3rd Prize;
Medicine, Hon. Cert.;
Physical Society's Essay, Prize.
1850. Physiology, Hon. Cert.;
(Accoucheur) Midwifery, Hon.
Cert.;
Ophthalmic Reports, a Governor's
Prize;
Essay on Neuralgia, Mr. Newman
Smith's Prize.
1851. Comparative Anatomy, Prize;
Clinical Medicine, Prize.
Surgical Reports, Prize;
Midwifery, Prize;
Medical Reports, Prize;
Pathology, Prize;
Physical Society's Essay, Prize.

LANKESTER (H.), Poole, Dorset.

1850. 1st Year Student, Scholarship;
Descriptive Anatomy, 1st Prize;
Chemistry, Prize.
1851. Physiology, Prize;
Materia Medica, Prize;
Descriptive Anatomy, Hon. Cert.;
Botany, Hon. Cert.;
Medicine, Prize;
Physical Society's Essays, Prize;
Surgery, Hon. Cert.
1852. 3rd Year Student, Scholarship;
Physiology, Hon. Cert.;
Descriptive Anatomy, Hon. Cert.;
Medical Cases, President's Prize;
Medicine, Prize;
Surgery, Prize;
Surgery and Surgical Anatomy,
Cheselden Medal;
General proficiency, Treasurer's
Medal.
1853. Surgical Essay, President's Prize.

LAVER (H.)

1855. Midwifery, Hon. Cert.;
Materia Medica, Hon. Cert.

LEDGER (M.), London.

1845. Dresser's Clinical Surgery, Prize.

LEES (J.)†, Wolverhampton.

1859. 1st Year Student, Hon. Cert.;
3rd Year Student, Hon. Cert.;
Physical Society's Prize.

LEESON (T.), Snaith, York.

1847. Medicine, Hon. Cert.;
Surgery, Prize;
Physiology & Anatomy, Hon. Cert.;
Descriptive & Surgical Anatomy,
Hon. Cert.;
Midwifery, Hon. Cert.

* Lecturer on Physiology at Sydenham
College, Birmingham.

† Assistant Apothecary to St. Thomas's
Hospital.

* Assistant-Surgeon and Lecturer on
Anatomy at St. Thomas's Hospital.

1848. Descriptive & Surgical Anatomy, Hon. Cert.,
Physiology and Anatomy, Hon. Cert.
Midwifery, Hon. Cert.,
Midwifery, Prize.
- LE GROS, J., Jersey.
1844. Medicine, Hon. Cert.,
Midwifery, 1st Prize.
1845. Clinical Medical Reports Medal,
Midwifery Hon. Cert.
Dress of Clinical Surgery Prize.
- LOCOCK, H. S., Blackheath.
1848. Descriptive & Surgical Anatomy, Hon. Cert.,
Physiology and Anatomy, Hon. Cert.
Midwifery, Hon. Cert.
1849. Physiology, Hon. Cert.
- MACMURDO, H. H., New Broad St.
1847. Chemistry, Hon. Cert.
1849. Midwifery Hon. Cert.
- MARBY, W. G., Barking, Essex.
1851. Descriptive Anatomy, Hon. Cert.
- MARCH (H. C.), Newbury.
1858. 1st Year Student, Treasurer's 2nd Prize.
1859. 2nd Year Student Hon. Cert.
1860. 3rd Year Student, Hon. Cert.
- MASON (M. T.), Newington.
1845. Practical Midwifery, Hon. Cert.
- MAYNARD (J. C. M.)
1850. Midwifery Hon. Cert.
- MILLER (B.), London.
1845. Midwifery, Hon. Cert.,
Practical Midwifery, Prize,
Clinical Medicine, Prize.
- MONEY, F. J., Otford, Kent.
1849. Descriptive Anatomy, 2nd Prize,
Chemistry, Prize.
Maternal Medicine, 1st Prize,
Matriculation Scholarship, Prize,
1st Year Student Scholarship.
1850. Physiology, Prize,
Comparative Anatomy, Prize,
Descriptive Anatomy Prize,
Medicine Prize,
Surgery, Hon. Cert.
1851. Descriptive Anatomy Hon. Cert.,
Midwifery Prize,
Medicine Prize,
Physical Society's Essay, Prize,
Surgery, Prize,
Surgery and Surgical Anatomy,
Cheselden Medal,
General Proficiency, Treasurer's Gold Medal.
- MORETON (J. E.), Marton, Cheshire.
1850. 1st Year Student, Scholarship,
Descriptive Anatomy, Hon. Cert.,
Chemistry, Hon. Cert.
1851. Maternal Medicine, Hon. Cert.,
Botany, Hon. Cert.
1852. Physiology, Prize,
Descriptive Anatomy Prize,
Physical Society's Essay, Prize,
Medicine Prize,
Surgery Prize.
1st Year Student Scholarship.
1853. 3rd Year Student, Scholarship
Physiology Prize,
Clinical Medicine, Pres. Prize,
Clinical Medicine, Treas. Prize,
Clinical Medicine, Mr. N. Smith's Prize.
Descriptive Anatomy, Hon. Cert.,
Midwifery, Hon. Cert.,
Ophthalmic Surgery, Prize,
Medicine Prize,
Familiar Medicine Hon. Cert.
Surgery, Hon. Cert.,
Surgery and Surgical Anatomy,
Cheselden Medal,
General Proficiency Treas. Medal.
1854. Clinical Medicine, Dr. Roots' Prize,
Pathology Hon. Cert.
- MORETON (T.), Marton, Cheshire.
1857. 1st Year Student, Treas. 2nd Prize.
Matriculation Examination, Classics and Mathematics Prize.
1858. Clinical Medicine Prize.
1859. 3rd Year Student, Hon. Cert.
Clinical Medicine, 2nd Prize.
- MORGAN (S.), London.
1852. Descriptive Anatomy, Hon. Cert.
1853. Midwifery Hon. Cert.
1854. Midwifery, Hon. Cert.,
Forensic Medicine Hon. Cert.
- MORTON, J., Holbeach, Lincoln.
1861. 1st Year Student, Hon. Cert.
1862. 2nd Year Student, Hon. Cert.
1863. 3rd Year Student, Hon. Cert.
- MUSSON, W. E., Brandling, Lincoln.
1850. Matriculation Scholarship, Prize,
Descriptive Anatomy Hon. Cert.
1851. Physiology, Hon. Cert.,
Comparative Anatomy, Hon. Cert.,
Medicine Hon. Cert.
- NICHOL, R., Caubertwell.
1844. Chemistry 1st Prize,
Maternal Medicine Prize.
1845. Physiology & Anatomy, Hon. Cert.,
Botany, Prize,
Comparative Anatomy Prize.
- O'CALLAGHAN (J.), Kilmacney.
1847. Chemistry, Hon. Cert.,
Maternal Medicine Prize.
1848. Medical Reports President's Prize,
Physiology and Anatomy Hon. Cert.,
Midwifery Hon. Cert.,
Practical Midwifery Prize,
Forensic Medicine, Prize,
Physical Society's Essay Prize.
1849. Physical Society's Essay Treas. Prize,
President & Council's Report, Prize.
- ORANGE (W.), Torquay.
1854. Midwifery, Hon. Cert.
1855. Midwifery Hon. Cert.
- ORD, G. R., Buxton.
1855. Midwifery Hon. Cert.

ORD (W. M.)*, Brixton.

1853. Matriculation Examination, Scholarship;
1st Year Student, Scholarship;
Descriptive Anatomy, Prize;
Chemistry, Prize.
1854. 2nd Year Student, Scholarship;
Medicine, Prize;
Materia Medica, Prize;
Descriptive Anatomy, Hon. Cert.;
Midwifery, Hon. Cert.;
Surgery, Hon. Cert.;
Physiology, Prize.
1855. 3rd Year Student, Scholarship;
Surgery and Surgical Anatomy,
Cheselden Medal;
Forensic Medicine, Prize;
Pathology, Prize;
Practical Chemistry, Prize;
Medicine, Hon. Cert.;
Descriptive Anatomy, Hon. Cert.;
Physiology, Prize;
General Proficiency, Treasurer's
Medal;
1856. Registrar, Prize.

UGHTON (T.), London.

1853. Clinical Medical Assistant, 1st
Prize.

OZANNE (C. H.), Guernsey.

1944. Descriptive & Surgical Anatomy,
Prize.

OZANNE (J.), Guernsey.

1843. Physiology & Anatomy, Chesel-
den Medal;
Comparative Anatomy, Hon.
Cert.
1844. Medicine, Prize;
Midwifery, 2nd Prize;
Surgery, Hon. Cert.;
Physical Society's Essay, Prize;
Clinical Surgical Reports, Silver
Medal.

PEACE (G.), Salisbury.

1860. 1st Year Student, 2nd Collego
Prize.
1861. 2nd Year Student, 2nd Collego
Prize.

PENBERTHY (J.), Redruth.

1854. 1st Year Student, Scholarship;
Descriptive Anatomy, Prize;
Chemistry, Hon. Cert.
1855. 2nd Year Student, Scholarship;
Midwifery, Hon. Cert.;
Botany, Prize;
Descriptive Anatomy, Hon. Cert.

PHILLIPS (G. G.), Newcastle, Emlyn.

1859. 2nd Year Student, Hon. Cert.
1860. 3rd Year Student, 3rd College
Prize.

PLOWMAN (R.), Bridgewater, Somst.

1862. 1st Year Student, Hon. Cert.
1863. 2nd Year Student, Hon. Cert.

PURVIS (J. P.), Blackheath.

1861. 1st Year Student, Hon. Cert.;
Matriculation Examination,
Hon. Cert.
1862. 2nd Year Student, Hon. Cert.
1863. 3rd Year Student, Hon. Cert.

RAINBOW (F.), Lower Norwood.

- 1st Year Student, Hon. Cert.

RAYNER (H.)*, Hythe, Kent.

1862. Matriculation Examination;
Physics and Natural History,
Hon. Cert.;
- 1st Year Student, 1st Coll. Prize.
1863. 2nd Year Student, 1st Coll. Prize.
1864. 3rd Year Student, Hon. Cert.;
Hon. Cert. for The Cheselden
Medal.

RICHARDSON (C. S.), Greenwich.

1851. Surgery, Hon. Cert.
1852. Midwifery, Prize.

RICHARDSON (L.), Greenwich.

1848. General Pathology, Prize.

RIDGE (J. J.), Horselydown.

1864. 1st Year Student, The William
Tite Scholarship.

ROGERS (R. S.), Greenwich.

1843. Midwifery, 1st Prize;
Clinical Medicine, Hon. Cert.

RUDALL (J. T.), Crediton, Devon.

1853. Physiology, Hon. Cert.;
Midwifery, Hon. Cert.;
Medicine, Hon. Cert.;
Surgery, Hon. Cert.

SANKEY (G. F.), Ashford, Kent.

1864. 3rd Year Student, 3rd Coll. Prize

SAUNDERS (G. M. C.), London.

1843. Midwifery, Hon. Cert.

SAUNDERS (W. S.), Camden Town.

1844. Midwifery, Hon. Cert.
1845. Medicine, Prize;
Midwifery, Prize;
Clinical Medicine, Prize.

SCOTT (R. J.), Omagh, Tyrone.

1861. 1st Year Student, Hon. Cert.

SEWELL (E.), Little Oakley.

1843. Physiology and Anatomy, Hon.
Cert.

SEDWICK (J.), Boroughbridge.

1854. Descriptive Anatomy, Hon. Cert.
1855. Surgery, Hon. Cert.;
Midwifery, Hon. Cert.

SEDWICK (L. W.), Boroughbridge.

1848. Descriptive & Surgical Anatomy,
Prize;
Physiology and Anatomy, Prize;
Medicine, Hon. Cert.;
Midwifery, Prize;
Surgery, Prize.
1849. Physiology, 1st Prize;
Midwifery, 1st Prize;
Surgery, 1st Prize;
Medicine, 1st Prize;
General Proficiency, Treasurer's
Medal.

SHEA (H. G.), London.

1860. 1st Year Student, Hon. Cert.
1861. 2nd Year Student, Hon. Cert.
1862. 3rd Year Student, 2nd Coll. Prize.

SHEA (J.), London

1855. Midwifery, Hon. Cert.
1859. Midwifery, Hon. Cert.

SIDDALL (J. B.), Morton, Derby.

1862. 1st Year Student, Hon. Cert.
1863. 2nd Year Student, Hon. Cert.
1864. 3rd Year Student, Hon. Cert.;
Hon. Cert. for The Cheselden
Medal.

SIMMONDS (H. B. M.), West Indies.

1849. Descriptive Anatomy, Hon. Cert.

* Lecturer on Physiology and on Com-
parative Anatomy at St. Thomas's Hos-
pital.

* Medical Registrar to St. Thomas's
Hospital.

MISSIONS (W. H.) Heb.

1858. Matriculation Examination,
11 years, &c., Prize
1859. 2nd Year Student Hon. Cert. -
Clinical Medicine, Prize -
Physica Society's Essay, Prize
1860. 3rd Year Student, 2nd College
Prize;
Physical Society's Prize.

SLAUGHTER (C. H.), Farningham.

1855. Midwifery, Hon. Cert.

SLAUGHTER (G. M.), Farningham.

1854. Midwifery, Hon. Cert.

SKINNER (W.), Stockton-on-Tees.

1848. Botany, Hon. Cert.
Maternal Medicine, Hon. Cert.

SKIPPER (J.), Dalston, London.

1863. Midwifery, Hon. Cert.

SKIPTON (S. S.), East Indies.

1855. Midwifery, Hon. Cert.

SMITH (F.), Boston, Lincolnshire.

1864. 3rd Year Student Hon. Cert.

SPRAKELING (R. J.), Canterbury.

1856. Midwifery, Hon. Cert.
1856. 2nd Year Student, Hon. Cert.
Classical Medicine, Prize.

STADON (J. H.), London.

1858. Clinical Medicine, Prize
1859. Clinical Medicine, Prize.

STEPHENS (S. SANDERS), Taulton.

1863. Physical Society's 2nd Year's
Prize.

STONE (W. H.),* London.

1854. Matriculation Examination
Scholarship,
1st Year Student, Scholarship;
Descriptive Anatomy, Hon. Cert.
Botany Prize
Chemistry, Prize
1855. 2nd Year Student, Scholarship,
Forensic Medicine, Prize,
Physica Society's Essay, Prize;
Practical Chemistry, Prize,
Medicine, Prize;
Descriptive Anatomy, Hon. Cert.,
Maternal Medicine, Prize,
Physiology, Prize,
Clinical Medicine, Mr. N. Smith's
Prize
1856. Clinical Medical Prize
General Practitioner, Treasurer's
Medal.

**SUMMERHAYES (H.),† Crewkerne,
Somersetshire.**

1861. Matriculation Examination,
Classics and Mathematics,
President's Prize
Modern Languages, &c. College
Prize
Physics and Natural History,
College Prize,
The William Tate Scholarship.
1863. 2nd Year Tate's Scholarship.
1863. 3rd Year, Tate's Scholarship,
Treasurer's Gold Medal.

* Lecturer on Forensic Medicine at St. Thomas's Hospital, Assistant Physician to the Hospital for Consumption and Diseases of the Chest, Brompton.

† Surgical Registrar to St. Thomas's Hospital, Surgeon to the Brompton Dispensary.

SUMMERHAYES (W.) Crewkerne

- Somersetshire
1850. Matriculation Examination
Classics and Mathematics,
Hon. Cert.
Modern Languages, &c. College
Prize.

SUTCLIFFE (E.), Canterbury.

1861. 1st Year Student College Prize,
Maternal Medicine Examination
Hon. Cert.
1865. 3rd Year Student, 3rd College
Prize.

SWALLOW (J. D.), Reading.

1861. 2nd Year Student Hon. Cert.

SWEETING (R. B.), Reading.

1853. 1st Year Student, Scholarship,
Descriptive Anatomy Hon. Cert.
Chemistry, Prize
1854. 2nd Year Student, Scholarship,
Midwifery, Prize
1855. 3rd Year Student, Scholarship,
Midwifery, Hon. Cert.
Classical Medicine, Prize.

SWEETING (T.), Reading.

1856. Midwifery, Hon. Cert.

TALBOT (G. V.), Kildermans.

1848. Medical Reports, D. Books
Prize.

TEANAY (P. W.), Tarnham Green.

1851. Practical Midwifery, Prize
1852. Clinical Medicine, Junior Prize
Midwifery, Hon. Cert.

THOMAS (W. L.), Neath, Glamorgan.

1845. Classics, Prize
Maternal Medicine, Prize
1847. Medicine, Hon. Cert.
Hon. Cert. in Anatomy, Prize
Practical Surgery, Prize.

TIMOTHY (P. V.), London.

1851. Practical Midwifery, Prize
Midwifery, Hon. Cert.

THOMSON (K.), Luton, Beds.

1843. Midwifery, Prize
Clinical Medicine, Hon. Cert.

TREAD (H. G.), Bridgewater.

1863. Practical Midwifery, Prize
Midwifery, Hon. Cert.
1864. Midwifery, Hon. Cert.
Clinical Medicine, Treasurer's
Prize.

TRAVES (W. K.), Dorchester.

1863. Matriculation Examination,
Physics and Mathematics,
Hon. Cert.
Modern Languages, &c. College
Prize
1st Year Student Hon. Cert.

TYRRELL (W.), London.

1851. Descriptive Anatomy, Hon. Cert.
1852. Medicine, Hon. Cert.
Surgery, Hon. Cert.
1853. Anatomy, Hon. Cert.
Optics, Essay, Mr. Lloyd's
Prize
1854. Surgical Reports, President's
Prize.

YARDY (J. L.), London.

1854. Midwifery, Hon. Cert.
1855. Practical Midwifery, Prize.

WAGSTAFFE (W. W.),* Kennington.
 1892. Matriculation Examination, Classics and Mathematics, President's Prize;
 Physics and Natural History, College Prize;
 Modern Language, &c., College Prize;
 1st Year Student, Treasurer's Prize.
 1903. 2nd Year Student, 1st College Prize.
 1904. 3rd Year Student, 1st College Prize;
 Physical Society's 3rd Year's Prize;
 Cheselden Medal;
 Treasurer's Gold Medal.

WALLER (A.), Islington.
 1864. 1st Year Student, 1st College Prize.

WALLER (C. B.), London.
 1900. 2nd Year Student, Hon. Cert.

WALKER (R.), Kendal.
 1854. Descriptive Anatomy, Hon. Cert.;
 Midwifery, Hon. Cert.
 1855. Midwifery, Hon. Cert.

WARD (F. H.), Scarborough.
 1863. 1st Year Student, Treasurer's Prize.
 1861. 2nd Year's Student, 1st College Prize;
 Physical Society's 2nd Year's Prize.

WATSON (F.), Nottingham.
 1859. 1st Year Student, Hon. Cert.;
 Matriculation Examination, Physics, &c., Prize.

WAY (F. W.), Fratton, Portsmouth.
 1853. Descriptive Anatomy, Hon. Cert.;
 Chemistry, Hon. Cert.
 1854. Midwifery, Hon. Cert.;
 Surgery, Hon. Cert.

WAY (J. P.), Portsmouth.
 1861. 1st Year, Hon. Cert.

WEBSTER (H.), Dulwich.
 1851. Matriculation Scholarship, Hon. Cert.;
 Descriptive Anatomy, Hon. Cert.
 1852. Botany, Hon. Cert.
 1853. Midwifery, Hon. Cert.

WEST (J. F.)†
 1853. Midwifery, Hon. Cert.
 1854. Forensic Medicine, Hon. Cert.;
 Pathology, Hon. Cert.
 1855. Ophthalmic Reports, Prize.

WHEATON (F. D. W.), Honiton.
 1845. Practical Midwifery, Hon. Cert.

WILES (J.), Hitchin, Herts.
 1850. Physiology, Hon. Cert.
 1851. (Accoucher) Midwifery, Prize.

* Assistant Demonstrator of Anatomy at St. Thomas's Hospital.

+ Surgeon to Queen's Hospital, and Professor of Clinical Surgery at Queen's College, Birmingham.

WHITEHEAD (J.), Preston.
 1867. 1st Year, Hon. Cert.
 1872. 2nd Year Student, 3rd College Prize.
 1883. 3rd Year Student, 2nd College Prize.

WILLIAMS (J.), Westerleigh, Bristol.
 1855. 1st Year Student, Scholarship; Midwifery, Prize;
 Botany, Prize;
 Chemistry, Hon. Cert.;
 Descriptive Anatomy, Prize;
 Materia Medica, Hon. Cert.
 1856. 2nd Year Student, Treasurer's 1st Prize.
 1857. 3rd Year Student, Hon. Cert.;
 General Proficiency, Treasurer's Medal.

WILLIAMS (J.), Doncaster.
 1858. 1st Year Student, Hon. Cert.
 1859. 2nd Year Student, Hon. Cert.;
 Clinical Medicine, Prize.
 1860. 3rd Year Student, Hon. Cert.

WILLIAMS (P. M. G.), Newcastle, Emlyn.
 1854. Practical Midwifery, Prize.

WILLIAMS (W. R.), Nottingham.
 1853. Matriculation Examination, Classics, Mathematics, Hon. Cert.

WITHERBY (W. H.), Croydon.
 1853. Matriculation Examination in Modern Languages, Prize.

WOAKES (E.), Luton, Beds.
 1856. 1st Year Student, Hon. Cert.
 1857. 2nd Year Student, 2nd Prize;
 Clinical Medicine, Prize.
 1858. Essay on Nourishment, Mr. N. Smith's Prize;
 Surgery and Surgical Anatomy, Cheselden Medal.

WOOD (G. J.), London.
 1853. Descriptive Anatomy, Hon. Cert.

WOOD (R. H.), Loughborough, Leicester.
 1854. Descriptive Anatomy, Hon. Cert.
 1855. Surgery, Hon. Cert.;
 Midwifery, Prize;
 Medicine, Hon. Cert.
 Descriptive Anatomy, Prize;
 Physiology, Hon. Cert.
 1856. Physical Society's Essay, Prize.

WOODHOUSE (T. J.), London.
 1855. Chemistry, Hon. Cert.;
 Materia Medica, Hon. Cert.

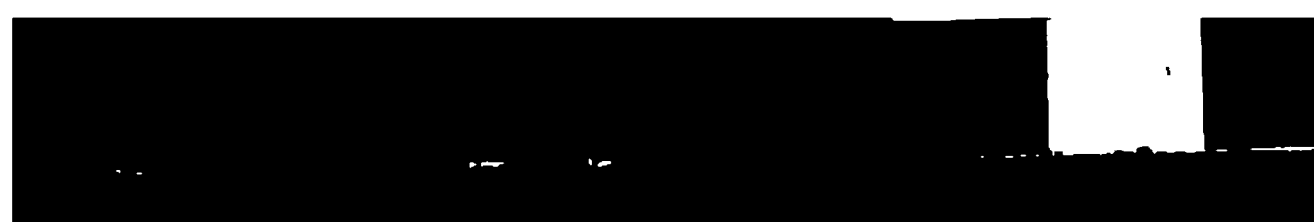
WOODROX (H. G.)
 1854. Midwifery, Hon. Cert.
 1855. Midwifery, Hon. Cert.

WRENCH (J. M.), Cornhill.
 1854. Descriptive Anatomy, Hon. Cert.;
 Physical Society's Essay, Treasurer's 1st Year's Prize.
 1855. Physiology, Hon. Cert.

WYMAN (W. S.), Kettering, Northampton.
 1852. Matriculation Examination, Scholarship.

All old Students of St. Thomas's Hospital are requested to send their present addresses to Mr. WHITEHEAD.







A CATALOGUE
OF THE
BRITISH FINE ART COLLECTIONS
AT,
SOUTH KENSINGTON.

BEING FOR THE MOST PART
THE
GIFTS
OF
JOHN SHEEPSHANKS, Esq.
AND
Mrs. ELLISON.



TWENTY-THIRD THOUSAND.

Price Sixpence.
AT THE SOUTH KENSINGTON MUSEUM;
OR, BY ORDER, FROM
MESSRS. CHAPMAN AND HALL, 100, PICCADILLY, LONDON;
MESSRS. BARTHES AND LOWELL, 5, RUE DE VERNEUIL, PARIS.

1864.



FOUNDATION OF THE COLLECTIONS.

MR. SHEEPSHANKS' DEED OF GIFT.

TO ALL TO WHOM THESE PRESENTS SHALL COME, I, JOHN SHEEPSHANKS of Rutland Gate, Knightsbridge, in the County of Middlesex, Esquire, send greeting.

WHEREAS I desire that a Collection of Pictures and other Works of Art, fully representing British Art, should be formed, worthy of national support, and have the advantage of undivided responsibility in its management, instead of being subject to the control of any body of trustees or managers : And whereas I conceive that such a collection should be placed in a gallery in an open and airy situation, possessing the quiet necessary to the study and enjoyment of works of Art, and free from the inconveniences and dirt of the main thoroughfares of the metropolis : And whereas I consider that such a gallery might be usefully erected at Kensington, and be attached to the Schools of Art in connexion with the Department of Science and Art now established there : And whereas, with the view to the establishment of such a collection, and in the hope that other proprietors of pictures and other works of Art may be induced to further the same object, I have determined to make such a conditional gift of the original pictures and drawings (the productions of British artists) which I possess, as herein-after expressed. And I do, therefore, hereby transfer the pictures and drawings belonging to me specified in the Schedule hereto, and the property and proprietorship thereof unto, and do declare that the same shall remain vested in the Right Honourable Edward John Stanley, Baron Stanley of Alderley, or other the member of Her Majesty's Government for the time being charged with the promotion of Art Education, now undertaken by the Department of Science and Art, as the ex-officio trustee thereof, upon the following terms and conditions, viz. :—

1. The said Right Honourable Edward John Lord Stanley, as the first and present ex-officio trustee, shall sign a memorandum of his acceptance of the trusteeship hereunder at the foot hereof.

2. A well-lighted and otherwise suitable gallery, to be called "The National Gallery of British Art," shall be at once erected by Her Majesty's Government, and be attached or near to the public buildings built or to be built for

butors, as it is not my desire that
and drawings shall be kept apart.

4. The right of property in
pictures and drawings shall be so
for the time being, but subject
expressed; and the said pictures
remain under his sole care and
the sole arbiter of any question
the management or disposition the

5. The said pictures and drawings
primary object, for reference and
of Art now or hereafter placed under
the said Department, and, subject to
to the public at such times as shall
arrangements of the said Schools, as
as the ex-officio trustee shall pro-
arrangements can be properly made
the public, and especially the work
the advantage of seeing the collection
it being, however, understood that
collection on Sundays is not to be
conditions of my gift.

6. None of the said pictures and
sold or exchanged, or be dealt with
spirit and meaning of the disposition
herein prescribed; but this condition
temporary loan of any of them.

8. That the ex-officio trustee may sell the right to engrave or reproduce any of the said pictures or drawings, upon such terms as he may think proper, but the engravings and reproductions shall be approved by the artist of the picture or drawing engraved or reproduced before publication, and such artist shall be paid whatever sum may be received by the ex-officio trustee for the sale of such right.

9. The said pictures and drawings, or the conditional gift of them hereby made, shall not be subject to the provisions of the Act of the 19 & 20 Victoria, cap. 29., intituled "An Act to extend the Powers of the Trustees and Directors of the National Gallery, and to authorize the Sale of Works of Art belonging to the Public," or to any future enactment of the Legislature, which, but for this declaration to the contrary, shall have the effect of placing the said pictures and drawings under any other care or ordering than is herein prescribed, or would otherwise alter or interfere with the disposition thereof hereby made. And in case of such interference on the part of the Legislature, or if the terms and conditions as herein expressed be not strictly adhered to, then the conditional gift hereby made of the said pictures and drawings, in favour of a National Gallery of British Art, the Schools of Art, and the public generally, shall wholly cease, and the ex-officio trustee for the time being shall thereupon hold the said pictures and drawings in trust for the University of Cambridge, to be added to, and for ever thereafter, form part of the Fitz-William Collection in the said University.

Witness my hand and seal, this Second day of February

One thousand eight hundred and fifty-seven.

(Signed) JOHN SHEEPSHANKS. (I. S.)

Signed, sealed, and delivered by the above-named

John Sheepshanks, in the presence of

WILLIAM COWPER, 17, Curzon Street, London.

· · · · · RICH'D. REDGRAVE, 18, Hyde Park Gate, South Kensington.

· · · · · HENRY COLE, 24, Onslow Square.

1, the above-named and undersigned Right Honourable Edward John Stanley, Baron Stanley of Alderley, do accept the trusteeship created by the above deed.

(Signed) STANLEY OF ALDERLEY.

LYON PLAYFAIR, Witness.

*At the Council Chamber, W^h
February*

*By the RIGHT HONOURABLE
MITTEE OF PRIVY COUNCIL
deration of all matters relat
PLANTATIONS.*

My Lords take into consideration
which Mr. Sheepshanks transfers
Board his valuable Collection of
order to found a Gallery of British
the Schools of Art under this Board

The President has accepted with
Trusteeship created by this Deed
therein described.

My Lords are sensible of the
ficent gift thus presented to the
of the Donor, and they desire to
of the very liberal spirit in which

My Lords admit the reasonableness
the Deed of Gift shall only take
Gallery shall have been provided in
the Gardens or Public Parks at the
given directions, with the consent
erection of such a Gallery.

BRITISH FINE ARTS COLLECTIONS.

INTRODUCTION,

BY

RICHARD REDGRAVE, ESQ., R.A.

Oil Paintings.

MR. SHEEPSHANKS having generously presented to the nation his valuable pictures and drawings, the works of British artists, with a view to the formation of a national collection of British art, the following catalogue has been prepared, intended to serve not only as a register of the paintings, &c., but also as a means of affording the public some information on the works and their authors.

A few prefatory observations on the aim and objects of British art, and on some of its marked characteristics, may enable the public to enter into the intentions of the artists, and more fully to enjoy a noble gift which has been specially offered to contribute to the gratification of all.

In considering the aim of British art, it is natural to compare it with that of the modern Continental schools, but in doing so it is particularly necessary to bear in mind how differently the latter have been fostered and encouraged. In France, for example,—and the same observation is not less applicable to other countries,—the Church and the State are the great patrons of art, and pictures are largely commissioned for town halls, palaces, and churches. These are constantly of large dimensions, and calculated by their mere size to make an impression on those who do not reflect that all the highest qualities of art may be contained in pictures of moderate size, as is sufficiently proved in the works of Raffaele, Frate Angelico, and Hemling.

The subjects of these works are all of a public character,—religious when commissioned by the Church, or historical when for the State. But Protestant Britain has never quite overcome the objections of her Reformers to the pictorial representation of scriptural subjects, and they are still but rarely admitted into ecclesiastical edifices. Nor, until lately, has the State in this country done anything to promote pictorial art, so that our battles and our triumphs have had no national commemoration by the painter, but have been left to the poet to sing, instead of

being portrayed by the artist. Moreover, our insular position has, under Providence, protected us from actual contact with war and its terrors, and thus has had some share in the subjects of our choice. Art in England has flourished from the demands of those who love it as a home delight; therefore our pictures are small, and suited to our private residences, while the subjects are such as we can live by and love; and hence, they have been largely illustrative of the feelings and affections of our kind, and of the beautiful nature of which we desire to be reminded as a solace in the moments of rest from the hard labour of daily life; and it may be said, that in no school of ancient or modern times have such subjects been more touchingly treated, more happily conceived, or more beautifully executed.

The contrast between the British and the Continental artists in their choice of subjects was singularly apparent in the vast gathering in Paris in 1855. To pass from the grand salons appropriated in the Palais des Beaux Arts to French and Continental works, into the long gallery of British pictures, was to pass at once from the midst of warfare and its incidents, from passion, strife, and bloodshed, from martyrdoms and suffering, to the peaceful scenes of home;—it was said of our pictures that they reflected the life of a people who had long been permitted to dwell safely.

The subjects chosen by British painters have been disparagingly classed with those of the Dutch school, but they are of a far higher character, and appeal to more educated and intellectual minds. Thus, if we examine the works of Teniers, Terberg, Ostade, Jan-Steen, De Hooghe, Dow, Mieris, and others of that school, they will be found to consist of music-meetings, tavern-scenes, conversations, feasts, games, revels, and drinking-bouts; often very doubtful in their subject, and frequently of the very lowest taste and character. They seem to be the productions of men who never read, since the subjects chosen rarely or ever have any connexion with literature, nor do they seem to have been taken from the poets or writers, of their own or any other country; but represent, certainly with admirable truth and force, the scenes they daily saw, and among which they daily lived, embodying generally only the lowest sentiments and instincts of our common nature.

The subjects of British artists, on the contrary, if they are below what is usually classed as historic art, almost

always appeal to the higher sentiments, and embody the deep feelings and affections of mankind. Our poets and writers, as well as those of other countries, find in them loving illustrators. Even when the painter chooses for his subject our rough sports, our native games, our feasts and merry-makings, he contrives so that some touching incident, some tender episode, or some sweet expression, shall be introduced to link them to our higher humanity; and those offensive accompaniments which the Dutch artist seemed instinctively to revel in are judiciously passed over, or hinted at rather than prominently displayed.

Landscape painting also is a class of art which has been very successfully cultivated in this country, and British artists have been allowed greatly to excel in it. The present collection contains fine works by Constable, Turner, Collins, and Callcott, among those passed away, and many by eminent living painters. Unlike the Continental practice, our artists, both subject and landscape painters, mostly study art for themselves, and prefer nature to the painting-rooms of their eminent contemporaries. This habit has led not only to truth, but to variety and individuality, which are among the greatest charms of British landscape painting. Great is the difference between Collins and Constable, although both paint English nature as it is presented to the view of all who love to look on it and learn to see it, and both prefer the fresh breezy sparkle of our own downs and commons, of our green woods and fields or shingly shores, to any other, as the subjects for their pictures. Still greater is the difference between these and Turner, the true painter of mist and cloud, of air and distance,—who, not content to restrict himself to our own scenery, delights in that of brighter lands also; and depicts nature with all that an imaginative mind could gather through the most informed and gifted eye.

The dews and mists of our land have been a boon to our island painters, sometimes shrouding the earth and rendering it vast and grand by dim uncertainty, sometimes glittering in the rosy gleams of morning, or lighted by the golden tints of evening. Every way, these accidental effects have been seized upon as a source of infinite variety and beauty; they contribute to the verdure and fertility of the land, to the—

“Long fields of barley and of rye
That clothe the wold and meet the sky,”

as well as to the abundant weedage of our heaths and

hedgerows, both fertile sources of the true picturesque, and both studied with intense love by the true artist.

From what has been said, it will be felt far from surprising that historical art has been little practised in these kingdoms, since there has been no demand for it by private patrons, nor by our corporate bodies, our churches, or for our state buildings; yet the artists have never been backward, and individuals have from time to time sacrificed their worldly interests to do away what has been made a reproach to us. We may instance noble historical works by men who were our contemporaries, by Haydon, Hilton, and Etty, as well as by living artists,—works which may well take rank with what has been achieved by modern Continental painters; and when Government at last came forward to promote historic art, in the decoration of our Halls of Legislature, an immediate response was given that has resulted, and will result, in works which posterity may perhaps place higher than contemporary judgment.

The present collection, however, consists of pictures of cabinet proportions, illustrative of every-day life and manners amongst us, appealing to every man's observation of nature and to our best feelings and affections, without rising to what is known as historic art; as such, they are works that *all* can understand and all more or less appreciate. And this is especially to be insisted on, since a wrong impression is only too widely entertained that art does *not* appeal to the multitude but only to those specially educated to appreciate it. Pictorial art does appeal directly to all in some of its highest qualities, inasmuch as it embodies images of beauty and expression, since both of these are parts of a language which nature has made common to all mankind who are imbued with a sense of the beautiful, and an instinctive feeling enabling them to read the heart in the varied expression of the face or action, and therefore enabling them to enter into the painter's labours, if he have truly rendered nature.

Thus far, then, all can judge of the painter's art,—all can tell if he fills them with pleasure from a sight of the beautiful, or touches their hearts in sympathy with the expression he has portrayed. Not that it is asserted that all feel these qualities in their full force, or can be moved equally by his art. We are created with senses capable of culture, and as the Indian becomes acute of hearing and *keen of vision* by constant exercise of these bodily senses, *so those which are intellectual* may be cultured and im-

proved: and this constitutes the high mission of the artist, and that which renders him a public benefactor—that his art stimulates mental culture. Nor does this culture contradict the first assertion, that art appeals directly to the multitude; there may be a difference in degree, there is none in kind, and as far as beauty and expression go, the painter appeals to all, knowing that in these respects “the whole earth” is still “of one language and one speech.”

Nor are the untaught multitude shut out from the enjoyment of a still higher quality of the painter’s art—the imaginative. Unlike the poet, who clothes his noblest images in *words*, which to the many never reveal things, of the painter it may be more truly said that through his art—

“We can behold
Things manifold,
That have not yet been wholly told,
Have not been wholly sung or said.”

And not alone all that is probable, but all that is possible, becomes actual, embodied by the painter’s skill on canvas.

Now, if we would simply allow these three qualities in a picture to act upon our minds, how much of the painter’s art would become a source of delight, shut up only when we attempt to be learned in qualities which we have not studied, and critical where passive enjoyment would bring the truest pleasure.

Let us look at any picture in the present Collection appealing distinctly to the qualities spoken of, and, simply endeavouring to enter into the painter’s intentions, forget a while to be critical, and be content for once to be amused.

There is no work in the Collection more fully illustrating the pleasure which all will derive from pictorial beauty than the *Perdita and Florizel* of Leslie (No. 114). It is impossible to suppose that one quite unacquainted with the play would be otherwise than deeply interested by the surpassingly sweet face and the modest purity of *Perdita*, or the manly form and princely grace of him to whom she gives the flower; and all can understand the deep devouring love with which he gazes on her. Far higher, no doubt, will be the pleasure of the spectator, who, although equally untaught in the rules of art, *has* read the poetical play from which the subject is taken. He will at once enter fully into the painter’s beautiful embodiment of her whose princely lineage shone through her shepherd rearing, and agree with *Florizel* to think her—

. . . “No shepherdess but *Flora*
Peering on April’s front.”

The depth of love which the painter's skill reveals to the unread spectator will be far stronger in its appeal to him who has read the inimitable lines the poet has put into the mouth of Florizel:—

“What you do,
Still betters what is done. “When you speak, sweet,
I'd have you do it ever: when you sing,
I'd have you buy and sell so; so give alms;
Pray so; and, for the ordering of your affairs,
To sing them too: when you do dance, I wish you
A wave o' the sea, that you might ever do
Nothing but that; move still, still so, and own
No other function: each your doing,
So singular in each particular,
Crowns what you are doing in the present deeds,
That all your acts are queens.”

The enjoyment of the intelligent observer will not end here. He will be led to remark how the painter has enhanced the loveliness of Perdita, by contrasting it with the homely comeliness of Mopsa, and given her actions additional grace by the truthful clumsiness of the country maiden; nor has the same artifice been neglected to add youth and beauty to the prince as compared with the aged father and his councillor. Many more sources of pleasure might be pointed out; but they refer to other qualities. These we may defer to the consideration of expression as a source of pleasure to all, and illustrate it by Mulready's picture of “Giving a Bite,” No. 140. The subject-matter of the picture is very slight; but the story told is perfect in its kind—two boys, the one giving to the other a bite from an apple. The boy who is giving the bite is one of those whose look shows that his gift is a compulsory one. He is evidently a poor-spirited creature who dares not resist the demand “give us a bite;” but he yields it unwillingly, as his face and whole action fully express. Instead of proffering the apple freely, he shrinks, and drawing back his elbows, brings the fruit in the closest proximity to himself; he pinches it with his fingers, and covers it up to limit the bite to the smallest possible surface; while the bully who enforces it expresses in countenance and hands the eager and intense greediness of his nature; the hands are instinct with expressive action; he seems pouncing on his prey. At the lower part of the picture, the monkey of a poor Italian stroller eyes, with a face of the same expressive fear, a large dog, equally dreading a greedy bite. A *child in a little girl's arms* is also most thoroughly expressive of sleep. Into the expression thus portrayed all can enter

—the uninstructed in art as well as he who has made art his study; the former, indeed, from being entirely free to rest upon the story, is likely to enjoy it even more fully than the latter, whose thoughts are taken up with other qualities of art into which the unlearned do not strive to enter.

The present Collection is not rich in purely imaginative works, that is to say, works representing ideal beings or states of being, such as are the fairy scenes of Maclise or Paton, the scripture visions of Danby, or the mythological and poetical landscapes of Turner. Many works, however, and, among them, all those embodying subjects from our poets and other writers, are necessarily works of imagination, although they may be so fully realized by the painter's art, that we forget the invention in the completeness of the realization.

The Dinner at Page's House, by Leslie (No. 110), for instance, makes us, as it were, personally acquainted with the imaginary individuals of the poet's drama, with Slender and Anne Page, with Falstaff and Bardolph, as well as with the two merry wives; so much so, indeed, that we accept them as real persons, and overlook that the whole is a pure invention, first of the poet's—who makes us know the characters by their deeds and speech—and then of the painter who, entering fully into the poet's mind, enables us to see what the latter had but partially revealed. Thus, when the painter is a thorough master of his art, he helps to open up the poet to the many; and "Sweet Anne Page," probably a mere abstraction, when read of, becomes henceforth a living reality, that may, perchance, never more be separated from the language of the poet.

This realization by the painter, the multitude are thoroughly able to enter into and appreciate. It has been found by experience that men apprehend more easily by the eye than by the ear, that pictures to them are greater realities than words; and, certainly, he that has in ignorance of the play, looked with pleasure on such a work as the above,—admiring it merely as the representation of a feast in the olden time, and drawing the characters of the guests only from the expression portrayed—will be interested more deeply still when he reads the play, and sees the skill with which the painter has revealed to him the conception of another. Thus the inventions of the painter are not only a source of pleasure in themselves, but open out other sources of gratification also.

In some cases the invention of the artist is exerted rather to exercise and call forth the imagination of the spectator himself than to display his own. "Suspense," by Landseer (No. 99), is an excellent example of the pictures of this class. A noble bloodhound is watching at a closed door, shut out, one may imagine, from the wounded knight his master. There are the steel gloves removed from the now powerless limbs—the torn eagle-plume speaks of the deadly strife—and the continuous track upon the floor shows how his life-blood flowed away drop by drop as he was borne within. Who does not watch with the faithful hound in deep "suspense" for some token that he yet lives? Others, again, may read the picture far differently; they may imagine that the dog has tracked the author of some act of violence or deed of blood; the plume torn from his casque by the struggling victim, lies on the floor sprinkled with the blood shed in the struggle ere the victim was borne within the now closed portal; we recognize the scuffle of the moment, the hand clenching the door-post with fearful energy to prevent the closing, the stifled cries, the hopelessness of resistance. Yet there, like a watchful sentry, waiting in silence, the animal crouches, whose deep instincts teach him untiringly to follow the object of his search; the spectator himself waits in anxious eagerness for the re-opening door, anticipates the spring of the animal and the renewed struggle that will ensue. Thus variously may the picture be read, each painting for himself a far different scene; but few, looking on the painter's work, will stay entirely without the door, nor allow imagination to carry them away beyond the narrow canvass actually bounding the artist's labours.

Enough has been said to show the manner in which pictorial art speaks to all, and is intelligible to all, and how greatly the spectator's pleasure may be enlarged if he will examine in a true spirit. Some further remarks, however, may be useful to illustrate other qualities of pictorial art; remarks tending also to a just appreciation of the artist's labours. Among these, one of the first to be considered is imitation.

Painting is classed as one of the imitative arts, and there can be no question that much of the pleasure we derive from pictures arises from the imitative representation of objects. Take the lowest class of works, pictures of still life. In these we shall at once allow, that while grouping, light and shade, and colour conduce to the pleasurable

sensations they afford us, the imitative truth with which objects solid and in relief are represented on a flat surface, with all their varied qualities of colour, texture, transparency, &c., is the great source of our pleasure in them.

As subjects take a higher aim, and rely more largely on beauty, expression, or feeling, mere imitation becomes more and more secondary to those nobler qualities; and in works appealing directly to the imagination, it is surprising how small an amount of imitation is consistent with our deriving the fullest gratification from them. Thus the naked females of Vanderwerf are both well drawn and coloured, and evidently far more imitative than an outline by Flaxman; but the touching groups of the "Works and Days" of Hesiod, as illustrated by our great sculptor, would lose in their effect upon us, coloured by even a greater hand than the Dutch painter.

The question of the relative imitation of nature has been so much discussed of late, and photography and the camera are giving us such insight into its multitudinous details that many are apt to take a wrong view of imitation altogether, and to give it a higher rank than it deserves among the qualities of pictorial art. And first, those take a wrong view of imitation who pay attention to the imitation of *details* to the neglect of the general *truth*; they give an undue importance to the parts, and overlook their subordination to the *whole*. That painter has the truest feeling for his art who endeavours to comprehend his subject and express it fully as a whole first; and having done so adds as much completion to the various details as they will admit of without interfering with the general truth; not commencing with the mere imitation of details, trusting to their culmination in a finished whole. The landscape painter, for instance, who glories in being able to count the leaves of the trees in his picture or the blades of grass in his foreground—though he may be praised for his patience, has but a mean idea of bountiful nature, and will never arrive at the truth expressed in the pictures of Turner or Constable, since these make the spectator truly feel her endless infinity and fulness.

Again, in historic art, it is the thorough impression of the action or passion to be represented, the full realization of the incident chosen, that is to be the endeavour of the painter, through the expressive action of the figures—the expression of character shown by the heads and hands;

and if we are to be carried away from the contemplation of these high qualities to admire the truthful imitation of the stones of a wall or the bark of a tree in the background, the painter mars his own work, and the impression produced upon the mind is much lowered by the impertinent intrusion of unimportant truths. Even in art having a lower aim, those who examine pictures carefully will soon distinguish two modes of imitation—the one aiming at the representation of natural objects by the servile imitation of details,—attempting, as it were, to give the very threads of the various stuffs, or the individual hairs of the head; the other wherein the artist imitates rather the general texture of the drapery, the masses of the hair, or the qualities of the surface, in keeping with their local position in the picture. Of this latter and juster imitation, the picture of the “Wedding Gown,” by Mulready (No. 145), will afford many illustrations; as, for instance, the end of the counter on which the silk-mercator unfolds his goods. This cannot be looked at without our at once seeing that the painter intends to represent, not real mahogany, but a mere grainer’s imitation of it, or the stool on which the purchases rest made gay by being covered with red *paper*. And yet this wonderful truth of external imitation is achieved without any undue or minute labour, but merely by a careful consideration of the general effect of such surfaces. Again, these, although they delight us when we specially turn to their examination, by no means obtrude on the attention which the skill of the painter has managed to concentrate fully on the actors themselves.

The pictures of Landseer also are examples of faithful imitation, arising from attention to general truth rather than to minute details; but this has reference to another quality of art, technically called execution, differing extremely in the works of different painters, and which deserves a share of attention.

In addition to the pleasure derivable from the higher qualities of art—imagination, beauty, and expression, and also from imitation and colour, there is no doubt that the mere mode and manner of painting, or as it is technically called “execution,” may be classed among the pleasure-giving qualities of a picture.

For while there is a national or general character in the *execution* of the several schools, the manner of handling of each individual painter is as varied as the hand-writing of different individuals, to which indeed it is analogous.

This individuality of manner is often strikingly contrasted in painters of the same school, even when related to each other as master and scholar. What, for instance, can more radically differ than the execution of Rembrandt and his pupil Dow—the full impasto of Rembrandt's lights—the deep unction of his shadows—the bold vigour and skilful ease of his pencil; compared with the meagre minuteness, the petty prettyness, and feeble labouredness of Dow. Some painters, like Ostade, by repeated glazings, arrive at the jewelled richness of painted glass. Others, as Teniers, appear to accomplish all by a marvellous oneness. Some have a heavy hand; some a light one; while a few, by a happy facility, give the effect of labour and completeness without any sense of its wearisome continuousness.

British artists have always paid great attention to execution and have engrafted on their practice all the various excellences to be found in the old masters. In this they widely differ from the modern Continental schools, in which, until lately, but little attention was paid to variety of handling and to the different qualities of thick and thin painting—scumbling and glazing—opaque and transparent painting;—qualities which have special charms over the solid heaviness of those schools.

The varied modes of execution, and the pleasure derivable from them, will be best understood by again referring to examples. Thus, that happy facility which has already been alluded to is fully illustrated in the works of Sir E. Landseer. Examine carefully the "Fire-side Party," No. 90: here the hairy texture of the veritable race of Pepper and Mustard is given as it were hair by hair, yet it is achieved at once by a dexterous use of the painter's brush. Or turn from this work to the "Tethered Ram," where the fullest truth of woolly texture is obtained by simply applying with a full brush the more solid pigment into that which has already been laid on as a ground with a large admixture of the painter's vehicle: days might be spent endeavouring to arrive at a result which the painter has achieved at once. The early works of this painter are a complete study for lighthanded and beautiful execution; they look imitatively perfect, yet many instances are known of his extreme rapidity of execution. In the collection of the late Mr. Wells, of Redleaf, among many other works by this artist are two peculiarly illustrating this quality: one, is a spaniel rushing out of a thicket

with a wounded rabbit; the rabbit and dog are the size of life, they have the fullest appearance of completeness, yet the picture was painted in two hours and a half. The other picture is a fallow deer the size of life, painted down to the knees; Mr. Wells used to relate that on leaving the house to go to Penshurst Church the panel for this picture was being placed on the easel by his butler, and on his return, in about three hours, the picture was complete,—so complete indeed that it is more than doubtful if equal truth of imitation could have resulted from a more laboured execution, or that the Vicar's remark would apply to it, that "the picture might have been better had the painter taken more pains."

To study a painter's progress in executive skill is also a source of much interest and pleasure, easily attained by all who will seek to enjoy it. Let the visitor, for example, examine Mulready's picture of the "Fight interrupted," No. 139, which he will perceive by the date on the pump was painted in 1816, and then pass to his picture of the "Wedding Gown," No. 145, painted nearly thirty years later, in 1844, and compare the two merely as to modes of painting, that is to say, the use of the brush and the application of the pigments. The most unpractised eye will see that the earlier work is painted without much variety in a broad simple manner, the touch is flat and decisive with a degree of sameness, and the painting rather solid throughout, glazing having been little resorted to. If he now turn to the "Wedding Gown," he cannot but observe the wondrous richness and lustre which arises from the varied methods of execution adopted, some of the colours are as brilliant as precious stones from being laid pure and transparent over a white ground, some have a deep and intense richness from a semi-solid pigment having been used in a like manner. The lustre of the bride's dress is owing to the amber hue having been produced by glazing, while the brilliant red of the wood is the effect of a pure pigment on a luminous ground. In the dress of the errand boy a marvellous texture has been obtained by elaborate stippling with broken tints, while on the other hand the effect of hair has been given as dexterously as in the happiest of Landseer's works, in the little sleeping dog on the floor. It is true that all that has been described will not at once be understood, or the means by which it is arrived at appreciated, but blind indeed must be the observer who does not see the wondrous handycraft that has been achieved

by thirty years of patient study ; achieved, moreover at the same time, with the perfection of those higher qualities of feeling and invention which are more especially the birth-right of genius.

These preliminary remarks on the oil paintings will, it is hoped, enable visitors to examine with some degree of method and with increased interest the various works in the collection. The several qualities of beauty, expression, and feeling have been discussed and shown to appeal more or less to all alike, while other qualities of the painter's art, such as those of imitation and execution, have been shortly explained in order to invite attention to them. There are yet others which might have been entered upon, such as colour, composition, &c. ; but as these would have required a lengthened consideration, they are left to the study and observation of those whose love of art leads them to endeavour to enter thoroughly into those qualities which contribute to its true excellence.

Before concluding these remarks on the oil pictures, it may be proper to notice those few among them which show evident signs of dilapidation and decay, since such may lead to the false inference that British pictures are not painted in a manner to insure that permanency that was attained by the old Masters in their works.

It has been supposed that the vehicle or medium used by our painters is an unsafe one, and that this is the cause of the changes that are taking place ; but this is not the case (see page 50). It is now well known that most of the mischief to our pictures has resulted from the use of bituminous pigments, such as mummy, asphaltum, &c., and which is now entirely discontinued.

These pitchy pigments, from their very nature, never harden, but retain a tendency to fluidity from heat, and to contract and expand under alternations of temperature ; unlike the metallic and earthy pigments, which, mingled with the oils and resins of the painter's vehicle, become harder and drier by age and exposure. Unfortunately, these bituminous pigments were very tempting to the painter, forming the coolest and most transparent browns ; and hence, from the time of Sir Joshua Reynolds until within the last twenty years, they were much used for the luminous shadows, and even in the solid lights, by many painters. Pictures so painted often remain apparently sound, and little outward change is visible until it becomes necessary to varnish them, when the soft bituminous layer

yields to the strong contraction of the varnish, and a fearful disruption takes place. This result was seen in the "Portia and Bassanio" of Newton, No. 166, and in the "Duncan Gray," by Wilkie, No. 226. (Vide pp. 57-8, 72, and note p. 50.)

In all cases, the evils arising from the use of asphaltum were greatly increased when the successive paintings were too hastily applied ere the previous one had had time to dry. Wilkie is known to have so used it on the "Duncan Gray." The picture was nearly completed in a solid manner of execution, and silvery tone, when he became enamoured of the rich, juicy manner of Ostade, and sought rapidly to change the appearance of his work by successive paintings *into* asphaltum, each succeeding colour being applied as rapidly as the under one would film over; and hence, the much to be regretted dilapidation of the picture. As he was pleased with the expression of the principal female head, he forbore to touch it; and this and some few other parts remain quite uninjured; while the hands of the father, much of the figure of "Duncan Gray," and almost all the background were, probably, enriched greatly for a short time, but seriously injured for futurity by these repaintings.

One of the landscapes by Mulready, No. 135, is also somewhat cracked from the use of asphaltum; but the companion picture, painted shortly afterwards, is in the soundest state; and as he entirely gave up the use of this dangerous pigment, all the other works are in beautiful preservation, and with every prospect of being as durable as the best pictures of the Flemish and Dutch schools. Moreover, bituminous colours have of late years been entirely shunned by all our best artists.

The works of Turner have failed from different and more complicated causes: sometimes from the intervention of water-colours between two layers of oil colour, when the upper one is sure to separate. More frequently, perhaps, from the practice of working hastily on his pictures, with various media, on the "varnishing days," producing by scumblings and thin paintings, effects as beautiful as they were evanescent.* Imperfectly united to the prior paintings, these change by time or have in some cases been *partially*

* He would frequently go round to his brother painters and seize upon any colour on their palettes which gave him pleasure; and irrespective of the medium with which it had been tempered, remove it to his own, and transfer some of it to the picture he was at that time working on.

removed by the picture-cleaner, and the work left in a state from which it is hopeless to advance or to recede.

That the vehicle used has little to do with the failure or particular pictures is shown by the thoroughly sound state of works painted with totally different mediums. Those by Leslie, for instance, which are painted with a mastic magilp; those of Mulready, painted with copal varnish; those of Landseer, which show neither crack nor flaw, though painted with mastic magilp; most of those of Webster, of Stanfield, and others; in fact, in all cases where there has been a restrained use of the medium, and wherein the use of bitumen or asphaltum has been abstained from, the pictures are in a perfectly sound state, and have every appearance of durability.

In view, however, of the changes which time produces, more or less, in all pigments and vehicles, it would be extremely valuable, in the future interests of art, if painters would habitually affix to their pictures some memorandum of the mode in which they were executed, of the nature of the ground, and of the principal pigments, and, more especially, of the vehicle they employed. These would form reliable data for future artists, as each picture would register the results of a series of experiments, determining the durability of different modes of painting; the permanency of glazings, of scumblings, of thick or thin painting, of solidity or transparency, as well as of the materials used. One moment's reflection on the value we should attach to such facts connected with works of Van Eyck, of Rubens, of Bellini, or Titian, would be a sufficient argument to induce the general adoption of the practice.

The gallery in which the pictures and drawings are exhibited was erected under the superintendence and from the designs of Captain Fowke, R.E., from data furnished by Mr. Redgrave, who has also carried out the internal decoration and the hanging and arrangement of the works.

NOTICE.—One of the conditions inserted in the deed of gift of the pictures from Mr. Sheepshanks provides that no works shall be copied or engraved without the express permission of the Artist.

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A CATALOGUE

OF THE

OIL PAINTINGS in the BRITISH FINE ARTS COLLECTIONS,
SOUTH KENSINGTON, for the most part the GIFT of
JOHN SHEEPSHANKS, ESQ.

BONNINGTON.

RICHARD PARKES BONNINGTON was born at Arnold, near Nottingham, Oct. 25, 1801, and died in London, Sept. 23, 1828. He studied his art in France, where his works had much influence on the rising school of landscape painters.

1.—SUNSET.—A slight sketch.

On millboard, $10\frac{3}{4} \times 12\frac{3}{4}$, oblong.

BRANDARD.

ROBERT BRANDARD was born at Birmingham in 1805. In 1824 he came to London, and was for a short time under E. Goodall, studying as a landscape-engraver, in which art his works are well known ; latterly he has occasionally painted landscapes.

2.—HASTINGS FROM THE CASTLE HILL.—The castle is seen on the right. The view is looking towards St. Leonards.

On canvas, $16 \times 11\frac{3}{4}$, oblong. Signed.

3.—THE EAST CLIFF, HASTINGS.—Cottages and fishing boats beneath the cliff.

On canvas, 16×12 , oblong. Signed, and dated 1834.

4.—THE PRIORY, HASTINGS.—View looking towards the old town.

On canvas, 24×18 , oblong.

BROOKS, T.

241.—THE DAWN OF LOVE.—Two Scottish peasants, male and female, are conversing near a spring in a glen. The female figure stands leaning against a bank on the right of the picture, her pitcher being placed under the spring, and is running over. The male figure is seated on a stone on the left looking up at the female, who turns her head away. His bonnet, plaid, and stick, with a sleeping dog, make up the accessories.

On canvas, 3 feet 8 in. \times 2 feet 10 in., upright. Signed T. Brooks, 1846.

Presented by Christopher Pearse, Esq.

BURNET.

JAMES BURNET, the youngest brother of John Burnet, was born in Musselburgh in 1788, and studied in the Trustees' Academy in Edinburgh. He came to London in 1810, and, after giving great promise as an artist, died July 27, 1816, at the early age of 28.

5.—LANDSCAPE, WITH CATTLE.—Three cows on the margin of a river; a white windmill across the stream in the distance.

On panel, $10\frac{1}{4} \times 13\frac{1}{2}$, oblong.

5*.—EVENING—MILKING TIME.—A farm-yard; a black cow lies in the foreground. On the right, farm-boys are riding a horse to the water.

On panel, $14\frac{3}{4} \times 17$, upright.

BURNET.

JOHN BURNET was born at Edinburgh, March 20, 1784, and studied as an engraver there under Mr. R. Scott, attending also the 'Trustees' School of Art, where he was a companion of Wilkie. On his arrival in London he commenced engraving Wilkie's pictures. His success in his first start led him to practise painting; the picture of "The Greenwich Pensioners," the companion print to Wilkie's "Chelsea Pensioners," being painted, as well as engraved, by himself. Mr. Burnet has also written many valuable works on art.

6.—COWS DRINKING.—Four cows are drinking at a pool in the foreground.

On panel, $22\frac{1}{4} \times 15\frac{1}{4}$, oblong. Signed, and dated 1817.

7.—THE FISH MARKET AT HASTINGS.—Under the cliff at Hastings; the boats are drawn up on the shore, and the fish being parcelled out for sale. A rapid sketch on the spot.

On canvas, 18×24 , oblong.

CALLCOTT.

SIR AUGUSTUS WALL CALLCOTT, R.A., was born at Kensington in 1779, and at first studied for the musical profession under Dr. Cooke. He is said to have changed his profession from his admiration of some designs for Robinson Crusoe, by Stothard. He became a student of the Royal Academy in 1797, was elected an Associate in 1807, and an Academician in 1810. In 1837 he received the honour of knighthood from the Queen. His general practice was landscape painting, but late in life he painted several large figure subjects. He died Nov. 25, 1844.

8.—ITALIAN LANDSCAPE.—Composition. Cows are standing in the pool of a river which runs into the picture, and is crossed by a bridge.

On millboard, $8\frac{3}{4} \times 7\frac{1}{4}$, oblong.

9.—A BRISK GALE.—A Dutch East Indiaman landing passengers. A Dutch-built vessel is running into port on the right; on the left passengers are landing from a vessel of great length. Exhibited at the Royal Academy, 1830.

On canvas, $41 \times 26\frac{1}{4}$, oblong.

10.—SLENDER AND ANNE PAGE.

“*Anne.*—Will't please your worship to come in, Sir ?

“*Slender.*—No, I thank you, forsooth, heartily; I am very well.

“*Anne.*—The dinner attends you, Sir.

“*Slender.*—I am not a hungry, I thank you, forsooth. Go, sirrah, for all you are my man; go, wait upon my cousin Shallow.”

Merry Wives of Windsor, Act i. Scene 1.

On panel, 28 × 20, oblong.

11.—DORT.—A sunny meadow spotted with cattle forms the foreground; on the right two cowherds at their meals. Dort is seen across the river in the distance. Exhibited at the Royal Academy, 1842.

On panel, 30 × 12½, oblong. Signed, and dated 1841.

12.—FALSTAFF AND SIMPLE.—Falstaff replies, on the part of the Fat Woman of Brentford, to Simple's questions. Exhibited at the Royal Academy, 1835.

“*Simple.*—**** About Mistress Anne Page; to know if it were my master's fortune to have her, or no ?

“*Falstaff.*—'Tis, 'tis his fortune.

“*Simple.*—What, Sir ?

“*Falstaff.*—To have her,—or no : Go, say, the woman told me so.”

Merry Wives of Windsor, Act iv. Scene 5.

On paper, fastened on canvas, 14¾ × 17½, upright.

13.—A SEA PORT.—Gale rising. On the left a jetty with several fishermen watching a vessel running into port.

On canvas, 16 × 12, oblong.

14.—THE INN DOOR.—Gravesend. Peasants baiting their horses.

On millboard, 11¾ × 4¼, oblong.

15.—A SUNNY MORNING.—A group of cattle are standing among some rushes in a still pool. The landscape sleeps in the sunny mists of a summer's morning. Exhibited at the Royal Academy, 1813.

On canvas, 27 × 35¾, oblong.

16.—COAST SCENE, WITH SHRIMPER. The sea is darkened by a rising gale, the opposite shores of the bay are mountainous.

On canvas, 14½ × 10, oblong.

CARPENTER.

MARGARET CARPENTER, the daughter of Mr. A. R. Geddes, was born at Salisbury in 1793, and first studied art from the collections at Longford castle, near Salisbury, the seat of the Earl of Radnor, in 1814. Miss Geddes came to London and three years later married Mr. W. Carpenter, now keeper of the prints at the British Museum. Since that time she has been a constant exhibitor of portraits at our principal exhibitions.

17.—DEVOTION.—St. Francis. A life-size study of a head in the attitude of prayer; in the hand a crucifix. Exhibited at the British Institution, 1822.

On canvas, 25 x 30 upright. Signed, and dated 1821.

18.—THE SISTERS.—Portraits of the artist's two daughters. Two young ladies are looking over a folio book. Exhibited at the British Institution, 1840.

On panel, 14 x 12, oblong. Signed, and dated 1839.

19.—OCKHAM CHURCH.—A slight sketch.

On panel, 8 x 10, upright.

CHALON.

JOHN JAMES CHALON was born He was elected an Associate of the Royal Academy in 1827-8, and an Academician in 1841-2, and died November 14, 1854. In 1855 his works, together with those of his brother Alfred, were exhibited at the Society of Arts, Adelphi.

234.—HASTINGS.—FISHING BOATS MAKING THE SHORE IN A BREEZE.—On the right the town and church of Hastings are seen under a gleam of sun. Three fishermen are drawing a net on shore. On the left several fishing boats are running in shore before the wind.

On canvas, 4ft. 4½in. x 7ft. Signed J. J. Chalon, 1819.

Purchased at the sale of the artist's works, 1861.

235.—VILLAGE GOSSIPS.—On the left of the picture three females are in earnest conversation in front of a cottage. A large group of trees occupies the centre of the picture, beneath which a waggon and some farm horses are resting in the shade; beyond are the farm buildings in the bright sunshine.

On canvas, size $3 \times 4\frac{1}{2}$, upright. Signed J. J. Chalon, 1815.

Purchased at the sale of the artist's works in 1861.

"Few painters had so great a range of subject. In his figures, his animals, his landscapes, and his marine pictures, we recognize the hand of a master and a mind that fully comprehended what it placed before us.

"In his execution he did not aim at elaborate and minute finish, though some of his small landscapes, immediately from nature, prove that this was quite within the power of his hand; but, whether he is minute or slight, his touch is always that of a painter who thoroughly understands what he is doing.

"For more than forty years he was a constant attendant at the meetings of the Sketching Society, of which he was an original member."

C. R. LESLIE in *Art Journal*, 1855, p. 24.

CLINT.

GEORGE CLINT, A.R.A., was born in Brownlow Street, London, April 12, 1770. Like Turner, he was the son of a hair-dresser. He tried various occupations in the beginning of his career, and practised mezzotinto engraving. From this he was led to portraiture, more especially to portraiture of actors. He was elected an Associate of the Royal Academy in 1821, but resigned some years before his death, which took place in 1854.

20.—PORTRAITS OF CHARLES YOUNG AS *HAMLET* AND MISS GLOVER AS *OPHELIA*.

Ophelia.—"My Lord, I have remembrances of yours,
That I have longed long to re-deliver;
I pray you, now receive them."

Hamlet, Act iii. Scene 1.

On canvas, 40 × 50, upright.

21.—SCENE FROM "PAUL PRY."—Liston, Madame Vestris, Miss Glover, and Mr. Williams. Exhibited at the Royal Academy, 1831.

(A Room at Hardy's.—*Paul Pry*, Col. Hardy, Eliza, and Phæbe.)

"Col. H.—You abominable person, how dare you open my daughter's room door?"

"Paul Pry.—If there's no one concealed here, why object?"

"Col. H.—True, if there's no one concealed here, why object?"

"Phæbe.—I wonder, sir, you allow of such an insinuation (*places herself before the door*). No one shall enter this room; we stand here upon our honour."

On canvas, 24 × 50, upright.

22.—LA PALERMITANA.—A Lady in the dress of Palermo.

On canvas, 24½ × 30, upright.

23.—SCENE FROM THE COMEDY OF "THE HONEYMOON."

(*The Count concealed behind a picture.*)

Volante.—"Confess that I love the Count! A woman may do a more foolish thing than fall in love with such a man, and a wiser one than to tell him of it. 'Tis very like him."

The Honeymoon, Act ii. Scene 3.

On canvas, 28 × 21½, oblong.

COLLINS.

WILLIAM COLLINS, R.A., as born in London, Sept. 18, 1788, and entered as a student of the Royal Academy in 1807. In 1814 he was chosen an Associate, and in 1820 an Academician. In 1836 Collins visited Italy, where a severe illness, caught by imprudently sketching in the noonday sun, laid the foundation of the disease of which he died February 17, 1847. On his return from Italy he changed his style for a year or two, but reverted to those truly English subjects which had won him his solid reputation, and which employed his pencil to the last.

24.—THE VILLA D'ESTE, TIVOLI.—Looking from the gardens, through a group of tall cypresses, to the waterfall. Exhibited at the Royal Academy, 1842.

On panel, $11\frac{1}{2} \times 16$.

25.—THE CAVES OF ULYSSES AT SORRENTO, THE BIRTH-PLACE OF TASSO.

. . . "Not a cliff, but flings
On the clear waves some image of delight,
. . . Here, methinks,
Truth wants no ornament : in her own shape
Filling the mind, by turns, with awe and dread."

The caves are on the left of the picture, on the right a wide expanse of sea, with Naples in the distance.

On panel, 25×16 , oblong. Signed, and dated 1843.

26.—SORRENTO, BAY OF NAPLES.—On the left, under a chestnut tree, a Monk is reading to children ; on the right the sea is seen.

On panel, $16 \times 11\frac{1}{2}$, upright. Signed, and dated 1841.

27.—RUSTIC CIVILITY.—Three children hold open a gate in a green lane for a passenger, whose shadow is projected on the foreground. The picture is very agreeable for colour, and the actions of the children are simple and natural.

On panel, 24×18 , oblong. Signed, and dated 1833.

28.—HALL SANDS, DEVONSHIRE.—An old fisherwoman with her pony is about to cross a rustic bridge over a runnel in the sands, which extend to a great breadth in the distance.

On canvas, $16\frac{1}{2} \times 21\frac{1}{2}$, oblong. Signed, and dated 1846.

29.—THE STRAY KITTEN.—A group of children are enticing a stray kitten with a pan of milk.

On panel, 24×18 , oblong. Signed, and dated 1835.

30.—BAYHAM ABBEY, NEAR TUNBRIDGE WELLS.—The remains of the abbey are seen across a piece of artificial water, on which is a punt with lads fishing. A sketch for a larger picture in the possession of the Marquess Camden, K.G.

On panel, $18 \times 13\frac{1}{4}$, oblong. Signed, and dated 1836.

31.—SEAFORD, COAST OF SUSSEX.—From the top of the cliffs the view is over an extensive sandy bay. The painter has given a beautiful effect of cloud-shadows passing over the sea. Exhibited at the Royal Academy, 1844. The study for the figures in this picture is among the Drawings.

On canvas, $36\frac{1}{2} \times 27\frac{1}{2}$, oblong. Signed, and dated 1844.

32.—COTTAGE INTERIOR.—An interior, with woman peeling apples, said to be a portrait of the artist's mother.

On panel, $15 \times 11\frac{1}{2}$, oblong. Signed, and dated 1814.

CONSTABLE.

JOHN CONSTABLE, R.A., was born in 1776, at East Bergholt, in Suffolk, where his father was a miller. His love for the scenery of his native place is shown from the many works painted from its vicinity.

He became a student of the Royal Academy in 1800, but devoted himself to the study of landscape. After some delay in acknowledging his merits, he was elected an Associate in 1819 and an Academician in 1829. He died suddenly in London on March 30, 1837, a few nights after the close of the school of the Royal Academy at Somerset House, in which he was the last visitor.

33.—SALISBURY CATHEDRAL.—The cathedral, one of the most perfect in England, occupies the middle ground of the picture; high trees bordering a meadow form the foreground. This picture was painted for a bishop of the diocese, who, finding some trivial fault with the dark cloud behind the cathedral, declined to take it. It is one of the painter's best works. Exhibited at the Royal Academy, 1825.

On canvas, 34×42 , oblong. Signed, and dated 1823.

34.—DEDHAM MILL.—The mill is seen on the right across the pool of a lock, and Dedham Church in the centre of the picture. This mill formerly belonged to Constable's father, and he himself worked in it.

On canvas, $30 \times 21\frac{1}{4}$, oblong. Signed, and dated 1820.

35.—HAMPSTEAD HEATH.—In the foreground two men with a cart and two horses are loading gravel. Exhibited at the Royal Academy, 1830. There is a great difference in manner observable between this picture and No. 36, exhibited three years earlier.

On canvas, 31×24 , oblong. Signed on the back.

36.—HAMPSTEAD HEATH.—Looking from the hill towards the country, two donkeys are grazing in the foreground. Exhibited at the Royal Academy, 1827.

On canvas, $30\frac{1}{2} \times 21$.

37.—BOAT BUILDING, NEAR FLATFORD MILL.—In the middle of the picture a large barge is being constructed in a dry dock.

On canvas, $24\frac{1}{2} \times 20\frac{1}{4}$, oblong.

38.—WATER MEADOWS, NEAR SALISBURY.—A broad stream flows across the foreground, over which the eye is carried to rich grass meadows.

On canvas, $18 \times 21\frac{1}{4}$, oblong.

This picture was very highly esteemed by the late C. R. Leslie, author of "The Life of Constable."

COOKE.

EDWARD WILLIAM COOKE, A.R.A., the son of an eminent engraver, was born in London in 1811. His first works in art consisted in drawing the plants illustrating the Botanical Cabinet and Loudon's Encyclopedia. He afterwards turned his attention to shipping and craft, of which he etched and published a large collection. In 1832 he commenced painting in oil; and at various times visited Italy and France in the prosecution of his art. He was elected an Associate of the Royal Academy in 1851.

39. —LOBSTER POTS.—In the foreground a lobster taken in a wicker pot is contrasted with one hanging over the edge of the iron pot in which it has been boiled. Exhibited at the British Institution, 1836. There is a study for the picture among the Water-colour Drawings, No. 17.

On canvas, $21 \times 15\frac{1}{2}$, oblong.

40.—MENDING THE BAIT NETS.—Shanklin, Isle of Wight. A fisherman and child are mending the nets in a rough shed beneath the cliffs. Exhibited at the Royal Academy, 1836. There is a sketch for the picture among the Water-colour Drawings, No. 18.

On canvas, $31 \times 16\frac{1}{4}$, oblong. Signed, and dated March 1836.

41.—BRIGHTON SANDS.—Fishermen are landing fish from a vessel which has just come on shore. Exhibited at the British Institution, 1838. There is a sketch for the picture among the Water-colour Drawings.

On canvas, $30 \times 25\frac{1}{2}$, oblong. Signed, and dated December 1837.

42.—THE ANTIQUARY'S CELL.—A room containing a collection of armour, china, and old furniture, arranged in picturesque disorder. Exhibited at the British Institution, 1836. There is a sketch for part of the picture among the Drawings.

On panel, $29\frac{1}{4} \times 22\frac{3}{4}$, oblong.

43.—MONT ST. MICHEL, NORMANDY.—It is low water; a waggon and company of peasants are crossing the sands to the Mount. Exhibited at the British Institution, 1832.

On canvas, $31\frac{1}{2} \times 21\frac{1}{2}$, oblong. Signed, and dated 1831.

44.—A MACKEREL ON THE SEASHORE.

On panel, 10×7 , oblong. Signed, and dated 1827.

45.—PORTSMOUTH HARBOUR—THE HULKS.—The large old hulk, in picturesque decay, occupies the centre of the picture. There is a sketch for this picture among the Water-colour Drawings.

On panel, $16 \times 11\frac{3}{4}$, oblong.

46.—HASTINGS FROM ALL SAINTS' CHURCH.—The church is seen on the right, the view is down the opening towards the sea. Painted on the spot.

On millboard, 14×10 , oblong

47.—WINDMILLS. BLACKHEATH.—A small sketch.

On paper, 7×11 , oblong.

48.—CHUB.—Painted at Redleaf, in Kent.

On millboard, 20×15 , oblong.

49.—PORTSMOUTH HARBOUR—"THE VICTORY."—The "Victory" is in the mid-distance; in front is a vessel running out of harbour. These pictures are painted in mastic magilp; latterly the pictures by this painter are in copal.

Panel, $16 \times 11\frac{3}{4}$, oblong.

COOPER.

ABRAHAM COOPER, R.A., was born in Red Lion St., Holborn, in 1787. He began to study art in 1810. In 1817 he was elected an Associate of the Royal Academy, and an Academician in 1820.

50.—A DONKEY AND SPANIEL.—An ass tied in a stable. In the foreground a spaniel lying on a yellow stable jacket.

On panel, 12×9 , upright. Signed, and dated 1818.

51.—GREY HORSE AT A STABLE DOOR.—A horse, with cart harness, is about to enter the stable.

On panel, 12×9 , upright. Signed, and dated 1818.

COPE.

CHARLES WEST COPE, R.A., was born at Leeds in 1811, and educated at the grammar school in that town. He came to London at the age of 15, and entered as a student at the Royal Academy in 1828. Early in life he visited Rome and Venice, and on his return, with a picture painted in Italy, was soon appreciated by

the public. In the national competition of 1843 for decorating the Houses of Parliament, he was successful in obtaining one of the highest prizes for a cartoon of "Trial by Jury," and received commissions to paint in fresco in the House of Lords. He was elected an Associate of the Royal Academy in 1843, and an Academician in 1848, and is engaged in painting several subjects from British history in the Houses of Parliament.

52.—PALPITATION.—A young lady, inside the hall door, anxiously waits for a letter, while the postman discusses the direction with an old servant who has answered his knock. Exhibited at the Royal Academy, 1844. A study in chalk for the head of the principal figure will be found among the Drawings, No. 20.

On panel, $22\frac{3}{4} \times 30$, upright.

53.—"THE YOUNG MOTHER."—A young wife, seated on a sofa, nurses her infant. Exhibited at the Royal Academy, 1846.

On panel, gesso ground, 10×12 , upright. Signed, and dated 1845.

54.—THE HAWTHORN BUSH.—

"The hawthorn bush, with seats beneath the shade,
For talking age and whispering lovers made."

Goldsmith's "Deserted Village."

The subject was first treated as an etching in the illustrations of the poem published by the Etching Club, and afterwards expanded into this picture. Exhibited at the Royal Academy, 1842. Painted with mastic magilp.

On canvas, $34\frac{1}{2} \times 42$, oblong. Signed, and dated 1842.

55.—MAIDEN MEDITATION.—A female, with a veil thrown back from the face, is reading from a book with clasps. Exhibited at the Royal Academy, 1847. Painted at once on a gesso ground.

On canvas, $15\frac{1}{2} \times 25\frac{1}{4}$, upright. Signed, and dated 1846.

56.—BENEFICENCE.

"Help thy father in his age, and forsake him not in thy full strength."

A young girl supporting her aged father up the steps of the church porch. Exhibited at the Royal Academy, 1840.

On panel, $17\frac{3}{4} \times 27\frac{1}{2}$, upright. Signed, and dated 1840.

57.—ALMSGIVING.

"He that hath pity upon the poor lendeth unto the Lord; and that which he hath given will he pay him again."—*Prov. xix. 17.*

A female surrounded by various others whom she is assisting. Exhibited at the Royal Academy, 1840.

On panel, $18 \times 27\frac{1}{2}$, upright. Signed, and dated 1839.

58.—L'ALLEGRO.

“So buxom, blithe, and debonair.”—*Milton*.

Exhibited at the Royal Academy, 1848.

On panel, $18\frac{1}{4} \times 28$, upright. Signed, and dated 1848.

59.—IL PENNEROSO.

“But hail, thou goddess, sage and holy,
Hail, divinest Melancholy !

Come, but keep thy wonted state,
With even step and musing gait ;
And looks commercing with the skies,
Thy rapt soul sitting in thine eyes ;
There, held in holy passion still,
Forget thyself to marble.”—*Milton*.

Exhibited at the Royal Academy, 1848.

On canvas, $18\frac{1}{4} \times 28$, upright. Signed, and dated 1847.

60.—MOTHER AND CHILD.—The mother is hushing the child to sleep on her shoulder. The picture was lined when in an unfinished state, which turned the greys brown-green, so that they had to be repainted. Exhibited at the Royal Academy, 1853.

On thin canvas, gesso ground, $10 \times 14\frac{1}{4}$, upright. Signed, and dated 1852.

CRESWICK.

THOMAS CRESWICK, R.A., was born at Sheffield, in Yorkshire, in 1811, whence he removed to Birmingham, having made some progress in landscape painting. Thence he removed to London, and became an exhibitor at Suffolk Street, and afterwards at the Royal Academy. He has constantly devoted himself to landscape art ; occasionally, however, painting in conjunction with Andell and Frith. He was elected an Associate of the Royal Academy in 1842, an Academician in 1851.

61.—A SCENE ON THE TUMMEL, PERTSHIRE.—A mountain stream rushing over rocks into a quiet pool forming the foreground. Exhibited at the Royal Academy, 1844.

Upon canvas, 28×36 , upright.

62.—A SUMMER'S AFTERNOON.—On the right a stream discharges itself into a lake over a bed of rocks. On the left cattle standing in the water ; a girl knitting watches them. Exhibited at the Royal Academy, 1844.

On canvas, 40×50 , oblong.

CROME.

JOHN CROME was the son of a publican, and born at Norwich, Dec. 21, 1769. He bound himself apprentice to a house-painter, and by casual association with Ladbroke, whose age and tastes were similar, became an artist. He studied landscape painting in the picturesque environs of Norwich, where he eventually founded a school of painters whose works have marked local characteristics. He died April 22, 1821.

63.—MOONLIGHT, NEAR YARMOUTH.—The moon is seen rising behind a group of alders in the foreground. Across a stream a windmill and group of boats are lighted by its beams.

On canvas, $14\frac{1}{4} \times 12\frac{1}{4}$, oblong.

64.—A WOODY LANDSCAPE.—A group of oaks form the left of the picture; a gleam of light in the mid-distance is seen through their dark stems. A labourer and two children are passing along the road.

DANBY.

FRANCIS DANBY, A.R.A., was born near Wexford, Nov. 16, 1793, and studied in the schools of the Society of Arts in Dublin. His picture of "Disappointed Love" is one of his earliest works; painted prior to "Sunset after a Storm at Sea," which gained him much reputation, and was purchased by the late Sir Thomas Lawrence. As a painter of poetical landscapes he has no competitor. He was elected an Associate of the Royal Academy in 1825, and died in 1861.

65.—DISAPPOINTED LOVE.—A young girl with dishevelled hair sits in deep despondency on the brink of a dark pool overhung with trees; beside her lies a miniature and some well-worn letters, one of which she has just torn and cast upon the dark still waters. Exhibited at the Royal Academy, 1821.

On panel, $24\frac{3}{4} \times 32$, oblong.

66.—CALYPSO'S ISLAND.—On the sandy shore Calypso grieves for her lost lover. Trees grow down to the water's edge, behind which the sun is setting among craggy rocks over the tumbling waves of the land-locked bay.

On canvas, 33×46 , oblong. Signed.

67.—LIENSFORD LAKE, NORWAY.—"A sudden storm, called a flanger, passing off, an effect which occurs on these lonely lakes nearly every day in autumn." Exhibited at the Royal Academy, 1841.

On canvas, $33\frac{1}{2} \times 46$. Signed.

DAVIES.

RICHARD BARRETT DAVIES, the eldest of nine sons, was born at Watford in 1782. At an early age he removed with his father to Windsor, and was placed under Mr. Evans of Eton. At the age of 19 he became a student of the Royal Academy, turned his attention to animal painting, and was much patronized by His Majesty George III. He died March 1854.

68.—NEAR VIRGINIA WATER.—Two tall trees overshadow a cottage, backed by a part of the forest; in the front is a pool of water covered with water-lilies,—a boy fishing on the margin.

On canvas, $17 \times 15\frac{1}{2}$, upright.

DUNCAN.

THOS. DUNCAN, A.R.A., was born at Kinclaver, Perthshire, May 24, 1807. He was first placed with a writer, but afterwards allowed to follow his strong inclination for painting, studying under Sir W. Allan. He was elected an Associate of the Scottish Academy, and in 1840 exhibited in London his picture of Prince Charles entering Edinburgh. In 1843 he was chosen an Associate of the Royal Academy of London, and died May 25, 1845.

69.—THE WAEFU' HEART.

"I gang like a ghaist, and I care na to spin,
I dare na think of Jamie, for that wad be a sin.

I wish I were deed, but I'm no like to dee,
And why do I live to say, Waes me."—*Auld Robin Gray*.

The wae fu' wife is seated on a low chair beside the fire in an attitude of deep despondency; at her feet is a shepherd's colly dog. Exhibited at the Royal Academy, 1841.

Painted on panel, $23\frac{1}{2} \times 30\frac{1}{2}$, upright. Signed, and dated 1841.

EASTLAKE.

SIR CHARLES LOCK EASTLAKE, P.R.A., was born at Plymouth in 1793, and educated at the Charterhouse in London; and afterwards entered as a student of the Royal Academy. In 1817 he visited Greece and Italy in company with Barry, the architect, and Brockedon, and during a residence of several years in Italy painted numerous incidents of Italian life. In 1827 he was elected an Associate of the Royal Academy, and in 1830 an Academician; and on the death of Sir M. A. Shee in 1850. became President of that body, and received the honour of knighthood. He has contributed many valuable works to the literature of art.

70.—A PEASANT WOMAN FAINTING FROM THE BITE OF A SERPENT.—"Nina Raniere, a young peasant woman of the Roman State, while kneeling before a chapel of the

Madonna, was bit by a viper ; she sank into a lethargy in a short time, and, it is said, died two days after." Exhibited at the Royal Academy, 1831.

On canvas, $22 \times 18\frac{3}{4}$, upright. Signed.

71.—AN ITALIAN CONTADINA AND HER CHILDREN.—Exhibited at the British Institution, 1824.

On canvas, $18\frac{1}{4} \times 14\frac{1}{2}$, upright. Signed, and dated Rome, 1823.

ETTY.

WILLIAM ETTY, R.A., the son of a miller and spice maker of York, where he was born March 10, 1787. He was apprenticed to a printer, and served a long and weary period to that trade ; but at 19, by the help of his relatives, he was enabled to leave it, and to study art in London. In 1807 he entered as a student of the Royal Academy, and continued to study there during the rest of his life. He visited Italy in 1816 and 1822, and on his return in the latter year he was elected an Associate of the Royal Academy, and in 1828 an Academician. He died in his beloved city of York, November 30, 1849.

72.—THE HEAD OF A CARDINAL.—A study from life of a head, with crimson habit. Exhibited at the Royal Academy, 1844.

On millboard inlaid in panel, $7\frac{1}{2} \times 9\frac{7}{8}$, upright.

73.—CUPID SHELTERING PSYCHE.—Cupid drawing an embroidered robe about the youthful Psyche to shelter her from a rising storm ; in the distance a little figure is seen herding sheep. Exhibited at the British Institution, 1823.

On panel, $17 \times 13\frac{1}{4}$, upright.

FRITH.

WILLIAM POWELL FRITH, R.A., was born at Harrogate in 1819; he came to London early, and was admitted a student of the Royal Academy in 1837, where he soon became an exhibitor. He was elected an Associate in 1845, and an Academician in 1853. The thoroughly English character of his subjects have made his works great favourites with the public.

74.—HONEYWOOD INTRODUCING THE BAILIFFS TO MISS RICHLAND AS HIS FRIENDS.

"*Honeywood*.—Two of my very good friends, Mr. Twitch and Mr. Flanigin. Pray, gentlemen, sit without ceremony."

"*Miss Richland* (aside).—Who can these odd-looking men be ? I fear it is as I was informed."

"*Bailiff*.—Pretty weather, very pretty weather for the time of year, madam."

Goldsmith's "Good-natured Man," Act iii. Scene 7.

On the left two bailiffs, grotesquely attired, bow awkwardly to Miss Richland, who courtesies, introduced by

Honeywood; Miss Richland's servant is behind her. Exhibited at the Royal Academy, 1850.

On canvas, 41×28 . Signed, and dated 1850.

GAUERMANN.

FREDERIC GAUERMANN, born at Vienna, in which city he is animal painter to the Court. He has practised both animal painting and etching; several of the latter works are among the Collection given by J. Sheepshanks, Esq., to the nation.

77.—WOLVES AND DEER.—Three wolves are dragging down a fine stag; the doe, to escape them, leaps over a rocky precipice.

On canvas, 22×27 , upright. Signed, and dated 1834.

78.—WILD BOAR AND WOLF.—A rocky, woody landscape; in the foreground, a wild boar and sow with cubs are startled by the appearance of a wolf.

On canvas, 33×29 , oblong. Signed, and dated 1835.

GILPIN, S., R.A.

238.—COWS IN A LANDSCAPE.—Three red cows are in the foreground of a sunny landscape.

On canvas, $24\frac{1}{2} \times 18$, oblong; purchased at Mr. Alnutt's sale.

HOLLAND.

JAMES HOLLAND was born at Burslem, in Staffordshire, October 17, 1800, and for some time practised as a flower painter on china. He subsequently painted in water colours, exhibiting with the Old Society of Water Colour Painters. A prolonged visit to Italy led him to change his practice to landscape painting in oil.

79.—NEAR BLACKHEATH.—A slightly painted landscape study from nature, being Blackwall Reach from Charlton Fields: on the right a pool and group of willows; some sheep on the left, and the Thames in the distance.

On canvas, $31\frac{1}{2} \times 19\frac{1}{2}$, oblong.

80.—NYMWEGEN.—A broad expanse of river; on the right a quay, with some vessels unloading.

On canvas, $19\frac{1}{2} \times 13$, oblong.

HORSLEY.

JOHN CALLCOTT HORSLEY, A.R.A.—This painter, the grand-nephew of Sir A. Callcott, was born at Brompton, January 29, 1817; he studied in the schools of the Royal Academy. He was for some time one of the head masters of the School of Design at Somerset House. In the national competition of 1843 for decorating the Houses of Parliament, he was successful in obtaining one of the prizes, and received a commission to paint in fresco *in the House of Lords*. He was elected an Associate of the Royal Academy in 1854.

81.—THE CONTRAST: YOUTH AND AGE.—An old man and child entering the chancel door of a church. The old man pauses to look at a new made grave. Exhibited at the Royal Academy, 1840.

On panel, 16×18 , upright. Signed, and dated 1839.

82.—WAITING FOR AN ANSWER.—A retainer, waiting an answer for his master from the lady of the mansion, is seeking a reply to his own love question to my lady's maid. The background is from the garden door at Haddon Hall, Derbyshire. Exhibited at the British Institution, 1841.

On panel, $22 \times 16\frac{1}{2}$, oblong.

83.—THE RIVAL PERFORMERS.—A young page playing on a flageolet has excited the rivalry of a canary. The youth is arrested in his playing by the lady, his companion, who desires to listen to the notes of the bird. The background is from the beautiful recessed window in the "steward's parlour" at Haddon Hall. Exhibited at the British Institution, 1839.

On panel, 16×18 , oblong. Signed, and dated 1839.

IBBETSON, J. C. (?)

239.—TIGERS IN A JUNGLE.—In a valley shaded by large trees growing out of rocks, are three tigers, two lying down and one advancing from the left.

On canvas, $20\frac{1}{2} \times 24\frac{1}{2}$, upright; purchased at Mr. Alnutt's sale.

JACKSON.

JOHN JACKSON, R.A., was the son of a tailor at Lastingham, in Yorkshire, where he was born in 1778, and subsequently apprenticed to his father's trade. Through the kind patronage of Sir George Beaumont he was enabled to leave a business he disliked and to study art in the Royal Academy. He chose portraiture as his profession, and was elected an Associate of the Royal Academy in 1815, and an Academician in 1817; he subsequently visited Italy, and died in 1831.

84.—PORTRAIT OF THE ARTIST.—A three-quarter head, life size.

On canvas, 25×30 . A canvas has been reversed, and the picture painted on the unprimed side.

85.—PORTRAIT OF THE LATE EARL GREY.—A three-quarter head, life size, of the distinguished Reform Peer.

On canvas, 25×30 . This picture has become injured from being painted with asphaltum.

LANCE.

GEORGE LANCE was born at Little Easton, near Colchester, in 1802. He was for some time a pupil of Haydon, and also

in the schools of the Royal Academy. Although especially eminent as a painter of still life, he has from time to time produced subject pictures also.

86.—FRUIT.—A melon, grapes, plums, and filberts, grouped together. Exhibited at the British Institution, 1843.

On canvas, size 14 × 17, oblong. Signed G. L. Dated 1842.

LANDSEER.

SIR EDWIN LANDSEER, R.A., youngest son of John Landseer, the engraver, was born in London in 1802, and was very early taught to draw by his father, his taste leading him from the first to the study of animals, as will be seen by various drawings in this Collection, some made when he was only five years old. He became a student of the Royal Academy in 1816; in 1826 he was elected an Associate, and in 1831 an Academician; in 1850 Her Majesty conferred on him the honour of knighthood.

87.—A HIGHLAND BREAKFAST.—This picture contains the varied incidents of a Highland breakfast. The mother has just moved her child from the cradle, and herself gives it its morning meal. Before her, on a three-legged stool, is her porridge, and in the back ground an oat cake on the girdle for the gude man. In front, three or four terriers and sheep dogs are breakfasting from a bowie of milk. One of them, lank and drawn, is at the same time giving their morning meal to three fat puppies. Exhibited at the Royal Academy, 1834.

On panel, 26 × 20, oblong.

88.—THE DROVER'S DEPARTURE.—A SCENE IN THE GRAMPIANS.—This picture contains a host of incidents arising out of the departure of the herds from the Highlands to the south. In the foreground the grandfather has his horn filled with Mountain Dew by his bonnie daughter, whose husband just behind her caresses the youngest child ere he starts: "Lad and lass foregather ere they part." The sheep, the bulls, and the goats are assembled in long droves. The old dog that is to accompany them suckles her puppies for the last time: in the foreground a hen drives one of them from her chickens. The Tethered Ram, No. 95, seems to have been studied for this picture. Exhibited at the Royal Academy, 1835.

On double canvas, 75½ × 49½, oblong.

89.—"THE DOG AND THE SHADOW."—A dog with a piece of flesh in his mouth is crossing a brook by means of a fallen tree, and stops to gaze at the treacherous image of himself and his prize reflected in the stream. A worsted cap and some shoes on the bank indicate that some butcher's

lad who has loitered to fish and bathe has been plundered meanwhile of his charge. Exhibited at the British Institution, 1826.

On panel, 18 × 22, oblong. Signed E. L., 1822.

90.—A FIRESIDE PARTY.—In a rude bothy several terriers are coupled together, and are lying and sitting before the fire. To the left a dish and some household utensils. Painted from the dogs of Malcolm Clarke, Esq., of Inverness, and said to be the original Peppers and Mustards described by Sir Walter Scott in the *Antiquary*. Exhibited at the British Institution, 1829.

On panel, 14 × 10, oblong.

91.—"THERE 'S NO PLACE LIKE HOME."—A Scotch terrier, just returned to the barrel that forms his kennel, raises a whine of satisfaction. A snail crawling over the stone pavement hints at the abiding love of home. Exhibited at the British Institution, 1842.

On canvas, 29½ × 25¼, oblong.

92.—"THE TWA DOGS."

"Upon a bonnie day in June,
When wearing thro' the afternoon,
Twa dogs, that were na thrang at hame,
Foregather'd ance upon a time.
—Wi' daffin weary grown,
Upon a knowl they sat them down,
And then began a lang digression
About the lords o' the creation."—*Burns*.

Cæsar, represented by a noble Newfoundland dog,

"His locked, letter'd, braw brass collar
Shewing the gentleman and scholar,"

reclines on a sandy knoll, in easy conference with the "faithfu' tyke Luath."

On canvas, 21 × 16¾, oblong. Signed E. L., 1822.

93.—THE OLD SHEPHERD'S CHIEF MOURNER.—The shepherd's coffin rests near the ground in a rude cottage: it is covered by a plaid and a blanket, partially drawn aside, on which sits the dog of him that is at rest. It presses its breast lovingly against the coffin that contains all that remains of its late master, so faithfully served while in life, so truly mourned in death. On a three-legged stool, the clasped Bible and spectacles are laid, speaking of reverence and age; the stick and the bonnet, too, are there; and the rosemary sprigs spread upon the coffin-lid and floor tell of old world customs passing away or only held sacred in the solitary hills. Exhibited at the Royal Academy, 1837.

On panel, 24 × 18, oblong.

94.—A JACK IN OFFICE.—The “Jack in Office,” a surly overfed cur, with an air of vulgar importance which is highly characteristic, guards the dog’s meat barrow confided to his care. The barrow is furnished with all the necessaries of trade, painted with wondrous appreciation of their several qualities. The copper scales seem thin from constant wiping. On the left a lank, hungry hound stands with watering mouth over a skewer of meat in the master’s basket. An old retriever, seated on his haunches, condescends to beg of the surly Jack; in the background a consequential and well-fed terrier scents the treat, but affects to despise it, while in front a puppy contents himself with feasting on a savory skewer which has been thrown aside. This picture was treated as a political caricature by “H. B.,” almost as clever as the work which originated it. Exhibited at the Royal Academy, 1833.

On panel, $26 \times 19\frac{3}{4}$, oblong.

95.—TETHERED RAMS.—Two rams are tethered to an old fallen tree, and watched by two sheep dogs; in the mid-distance the flock are feeding under the care of a shepherd, who is talking to a Scotch lassie near him. A loch and mountains form the background. Exhibited at the Royal Academy, 1839.

On panel, 24×18 .

96.—SANCHO PANZA AND DAPPLE.—Sancho leans upon Dapple, who is about to eat a crust that his master has spared him from his wallet.

On panel, $7\frac{1}{2} \times 6\frac{1}{4}$. Signed E. L., 1824.

97.—THE ANGLER’S GUARD.—A fine brown Newfoundland dog is seated with a white Italian greyhound watching the fish basket and utensils of an angler. Exhibited at the British Institution, 1824.

On panel, $5\frac{3}{4} \times 5$.

98.—A NAUGHTY CHILD.—A little boy squeezed up beside a doorpost exhibits a perfect state of “sulks.” Exhibited at the British Institution, 1834.

On millboard, 15×11 , upright.

99.—SUSPENSE.—A bloodhound watching at a closed door, within which some wounded knight has recently been borne. His gauntlets are left outside, and a torn eagle plume lies on the floor; the blood drops in a continuous

line speak of the wounds he has received. Exhibited at the British Institution, 1834.

On panel, $35\frac{3}{4} \times 27\frac{1}{2}$, oblong.

100.—**COMICAL DOGS.**—Two wiry-haired terriers, the size of life, are seated side by side. The one has a Scotch bonnet on his head; the other a woman's cap and a short pipe in its mouth. One almost hears the light-hearted laugh of the master, who has so decorated them. Exhibited at the British Institution, 1836.

On panel, $30 \times 27\frac{1}{2}$, oblong.

101.—**YOUNG ROEBUCK AND ROUGH HOUNDS.**—The young buck has been killed and fallen over some rocks; four hounds are gathered near the carcase. Exhibited at the British Institution, 1840.

On panel, 21×17 , upright.

102.—**THE EAGLE'S NEST.**—The female eagle sits on the shelf of a rock above her eaglets, and screams to her returning mate. Exhibited at the British Institution, 1834.

On millboard, 14×10 , oblong.

LANDSEER.

CHARLES LANDSEER, R.A., the elder brother of the animal painter, was born in 1799, and early instructed by his father. In 1816 he became a student of the Royal Academy; in 1837 he was elected an Associate, and in 1845 an Academician. On the resignation of Mr. Jones, in 1851, he was appointed Keeper of the Royal Academy, an office which includes the duty of giving instruction in the antique school.

103.—**THE TEMPTATION OF ANDREW MARVELL.**—Lord Danby offering a prize of 1,000 guineas to the Member for Hull.

"Andrew Marvell represented Kingston-upon-Hull in the Parliaments of Charles the Second's time, with whose lively conversation the Merry Monarch was much delighted. On the morning, after an evening spent in Marvell's society, the King sent the Lord Treasurer Danby with a particular message from himself, to request his acceptance of 1,000 guineas. Marvell lodged on the second floor in a court near the Strand; his Lordship found him writing, and delivered his errand. 'Pray what had I for dinner yesterday?' said Marvell, appealing to the servant. 'A shoulder of mutton, sir.' 'And what have I to-day?' 'The remainder, bashed.' 'And to-morrow, my Lord, I shall have a sweet blade-bone brosed; and I am sure, my Lord, His Majesty will be too tender in future to bribe a man with golden apples, who lives so well on the viands of his native country.' The Lord Treasurer withdrew with smiles, and Andrew Marvell sent to his bookseller for the loan of a guinea."

Marvell is seated at a table. A female servant is bringing in his dinner. Lord Danby is seated opposite; behind

are two of his pages who have carried the gold. Exhibited at the Royal Academy, 1841.

On double canvas, 50×40 , oblong.

104.—STERNE'S *MARIA*.—Maria, seated in melancholy sadness on the roadside bank, holds her little wandering dog by a string. The dog is said to have been painted by Sir Edwin Landseer.

On canvas, $18\frac{1}{2} \times 22$, upright.

105.—THE HERMIT.

“Far in a wild, unknown to public view,
From youth to age a rev'rend hermit grew.
The moss his bed, the cave his humble cell,
His food the fruits, his drink the crystal well.
Remote from man, with God he passed his days,
Prayer all his business, all his pleasure praise.”—*Parnel*.

An aged man, in the dress of a Franciscan monk, is reading before a crucifix and skull.

On canvas, $18\frac{1}{2} \times 22$, upright.

LEE.

FREDERICK RICHARD LEE, R.A., was born at Barnstaple, in Devonshire, 1799, and early entering into the army, served a campaign in the Netherlands; retiring from the service on account of ill health, he commenced art as a landscape painter, choosing for his subjects our native scenery. Some pictures of dead game, fish, &c., painted for the late Mr. Wells, show that his power is versatile had he chosen to exercise it. He was elected an Associate of the Royal Academy in 1834, and an Academician in 1838. Latterly he has at times painted in conjunction with Sidney Cooper.

106.—NEAR REDLEAF. —A sketch from nature on the Medway. An autumn study of oaks and alders on the banks of the river.

On panel, $8\frac{1}{2} \times 11\frac{1}{2}$, oblong.

107.—GATHERING SEA-WEED. A wide expanse of sandy-shored bay, with shrimpers. On the right a low pier, a man and woman loading sea-wrack on to a cart with two horses. The scene is probably on the Lincolnshire coast. Exhibited at the Royal Academy, 1836.

On canvas, 30×36 , oblong. Signed, and dated 1836.

108.—A DISTANT VIEW OF WINDSOR.—From St. George's Hill. A sandy bank on the left; on the right, a road with extensive distance.

On millboard, 14×10 , oblong.

LESLIE.

CHARLES ROBERT LESLIE, R.A., was born in London, of American parents, in 1794, but quitted it in 1799 for Philadelphia, where he was educated. Returning to England in 1811, he studied art under West and Allston, and in the schools of the Royal Academy, of which body he was elected an Associate in 1821, and an Academician in 1826, and in 1848 undertook the duties of Professor of Painting, which, however, he resigned in 1851, and died May 5, 1859. He has contributed also to illustrate art by his pen in the "Hand-book for Young Painters," "The Life of Constable," and "The Life of Sir Joshua Reynolds, with notices of his contemporaries."

109.—SCENE FROM "THE TAMING OF THE SHREW."

"*Petruchio*.—Braved in mine own house with a skein of thread !

Away, thou rag, thou quantity, thou remnant ;

Or I shall so be-mete thee with thy yard

As thou shalt think on prating whilst thou liv'st !

I tell thee, I, that thou hast marred the gown.

"*Tailor*.—Your worship is deceived ; the gown is made

Just as my master had direction :

Grumio gave order how it should be made.

"*Grumio*.—I gave him no order ; I gave him the stuff."

Act iv. Scene 3.

Petruchio thrusts back the gown to the frightened tailor, whose blanched lips show his trepidation. Katharine sits on the left in no very happy musing mood, every line in her face portraying her temper, while she bites her jewelled necklace. The meat she was scarcely permitted to taste is on a table to the right, while Grumio near it joins in reviling the unhappy tailor. The much abused cap that "was moulded on a porringer,—a velvet dish," is lying on the floor in front, and an attendant stoops to pick it up. Hortensio is seen in the background. This picture, painted in 1832, is a repetition with alterations of that in the Petworth Collection.

On canvas, oblong, 28 × 20½.

110.—THE PRINCIPAL CHARACTERS IN "THE MERRY WIVES OF WINDSOR."—The scene is not in the play, but is alluded to in Act i. Scene 2, as taking place in Page's house :—"There's pippins and cheese to come." At the table Page is sitting, and offers a cup of sack to Slender, who is waited upon by the stolid Simple. On the right, the fat knight jokes with the two "merry wives," and Bardolph, as a serving man, is talking to Page's son. Sweet Anne Page sits placidly beside her inapt wooer. At the foot of the table Justice Shallow and Parson Hugh observe Slender admiringly. The characters of the personages of

the drama are admirably conceived. Exhibited at the Royal Academy, 1838.

On canvas, lined, $36\frac{3}{4} \times 52\frac{1}{2}$, oblong.

111.—"WHO CAN THIS BE?"—A portly burgomaster walking in some public garden with his handsome young wife receives a most courtly salute from a young gallant; the face of the husband shows evidently the puzzled expression indicated by the phrase "Who can this be?" While the wife puts on an unconscious look, and plays with her spaniel. Exhibited at the Royal Academy, 1839.

Painted on canvas, 29×23 , oblong.

112.—"WHO CAN THIS BE FROM?"—The lady seen in the last picture is now seated at her toilet; a serving wench brings in a letter. The mistress, curious, yet doubting, hesitates to receive it; in the background, the portrait of the old burgomaster looks frowningly down upon them. Exhibited at the Royal Academy, 1839.

On canvas, 29×23 , oblong.

113.—MY UNCLE TOBY AND WIDOW WADMAN.

"'I am half distracted, Captain Shandy,' said Mrs. Wadman, holding up her cambric handkerchief to her left eye, as she approached the door of my Uncle Toby's sentry-box.—'A mote, or sand, or something, I know not what, has got into this eye of mine—do look into it—it is not in the white.' In saying which, Mrs. Wadman edged herself close in beside my Uncle Toby. . . . 'Do look into it,' said she. Honest soul! thou didst look into it, with as much innocency of heart as ever child looked into a raree show-box."

Tristram Shandy, vol. 2, chap. 24.

"'I protest, Madam,' said my Uncle Toby, 'I can see nothing whatever in your eye.' 'It is not in the white,' said Mrs. Wadman. My Uncle looked with might and main into the pupil." *Leslie's Version*. See Autobiog. p. 212.

The simple-hearted soldier is seated in the narrow summer-house beneath the map of Dunkirk. The comely widow, pressed in close beside him, is drawing aside the lid from a bright eye, in which his intense gaze sees neither dust nor the love with which she so fondly hopes to inspire him.

On canvas, $22\frac{1}{2} \times 32\frac{1}{2}$, upright. Painted 1832.

114.—FLORIZEL AND PERDITA.

"*Perdita*.— . . . O! Proserpina.
For the flowers now, that, frightened, thou let'st fall
From Dis's waggon
. these I lack,
To make you garlands of; and, my sweet friend,
To strew him o'er and o'er."

Winter's Tale, Act iv., Scene 3.

Perdita in the shepherd's cottage with Mopsa, Florizel,

Polixenes, and Camillo. She is presenting them with flowers. Exhibited at the Royal Academy, 1837.

On canvas, 29 × 21, oblong.

115.—AUTOLYCUS.

"Here's another ballad, of a fish, that appeared upon the coast, on Wednesday, the fourscore of April, forty thousand fathom above water, and sung this ballad about the hard hearts of maids."

Winter's Tale, Act iv. Scene 3.

Autolycus, selling his wares, with his pack strapped before him, is singing his ballads. Exhibited at the Royal Academy. 1836.

On canvas, 21 × 29, oblong.

116.—"LE BOURGEOIS GENTILHOMME."

"*M. Jourdain*.—Hola ! ho ! Doucement ! Diantre soit la coquine !

"*Nicole*.—Vous me dites de pousser.

"*M. Jourdain*.—Oui ; mais tu me pousse en tierce avant que de pousser en quarte, et tu n'as pas la patience que je pare."

Act ii. Scene 3.

In the centre of the picture Nicole, broom in hand, makes a lunge at her master, who, clumsily attempting to parry it, receives a palpable hit. Madame Jourdain, on the right of the picture, enjoys the victory of the untaught but adroit Nicole over her master, who fences only according to the rules of art. Exhibited at the Royal Academy, 1841.

On canvas, 38½ × 24, oblong.

117.—"LES FEMMES SAVANTES."—Trissotin reading his sonnet.

"*Trissotin*.—'Si vous la conduisez aux bains,
Sans la marchander davantage,
Noyez-là de vos propres mains.'

"*Philamente*.—On n'en peut plus.

"*Belise*.—On pâme.

"*Armande*.—On se meurt de plaisir.

"*Philamente*.—De mille doux frissons vous vous sentez saisir."

Act. iii. Scene 2.

In a room lighted with wax candles Trissotin is sitting pompously reading his poem ; Philamente, Belise, and Armande, seated opposite to him, affect to be entranced in admiration, Henriette sits apart. Exhibited at the Royal Academy, 1845.

On canvas, 30 × 39, upright.

118.—"LE MALADE IMAGINAIRE"—Mons. Purgon, Argan, Béralde, Toinette.

"*M. Purgon*.—J'ai à vous dire que je vous abandonne à votre mauvaise constitution, à l'intempérie de vos entrailles, à la corruption de votre sang, à l'âcreté de votre bile, à la féculence de vos humeurs.

"*Argan*.—Ah ! miséricorde !"

Act iii. Scene 6.

Argan pillowed in a sick chair at the foot of his bed appeals anxiously to M. Purgon, who is leaving the room in a rage. Toinette behind her master's chair enjoys the success of her stratagem ; while Beralde regards the doctor with scorn and contempt. Exhibited at the Royal Academy, 1843.

On canvas, $24 \times 38\frac{1}{2}$, oblong.

These three last pictures are intentionally treated in a slight and rapid manner of execution.

119.—DON QUIXOTE AND DOROTHEA.—A sketch for the picture at Cashiobury. Don Quixote unarmed and almost naked, assisting Dorothea to rise from her knees.

“ ‘Beauteous lady,’ replied Don Quixote, ‘I will not answer one word, nor hear one circumstance of your affairs until you rise from the ground.’ ‘I will not rise signor,’ answered the afflicted damsel, ‘until I have obtained from your condescension the boon I beg.’ Sancho whispered softly in his master’s ear, ‘Your worship may safely grant the boon she asks, which is a mere trifle ; no more than the slaying a giantish sort of fellow.’ ”

Book iv. chap. 1.

On panel, 8×11 , oblong.

120.—LAURA INTRODUCING GIL BLAS TO ARSENIA.—Arsenia reclines on a couch ; behind, Laura leans over and introduces Gil Blas to her.

On canvas, $10\frac{1}{4} \times 8\frac{1}{4}$, oblong.

121.—A FEMALE HEAD.—A lady seated, with her back to the spectator, turning her face partly round to him. On her left arm a yellow scarf.

On panel, $9 \times 6\frac{3}{4}$, oval.

122.—QUEEN KATHARINE AND PATIENCE.—Katharine, pale and sad, sits by her work-table. Patience stands beside her, playing on the lute. Exhibited at the Royal Academy, 1839.

“ *Queen Katharine.*—‘Take thy lute, wench ; my soul grows sad with troubles ; Sing and disperse them if thou canst ; leave working.’ ”

Henry VIII., Act iii. Scene 1.

On canvas, 23×30 , upright.

123.—AMY ROBSART.—Dressed in black velvet up to the throat ; her head crowned with a coronet of pearls. Leicester’s disowned young wife sits in sad and musing loneliness : her arm rests on her neglected lute.

On panel, 9×11 , upright. Signed, and dated 1823.

124.—THE TWO PRINCES IN THE TOWER.—The two young princes kneel at the bed-foot at their prayers before retiring to rest, perchance on the fatal night on which they

were removed from their prison to an enduring kingdom in Heaven. A picture of the same subject, but less complete was in the possession of the late Mr. Rogers.

On canvas, 17×13 , oblong.

125.—THE TOILETTE; A LADY EXAMINING A NECKLACE—A lady in a loose dressing gown is seated at her toilette table, attentively looking at one of the cameos of a necklace.

On panel, 12×10 , upright.

126.—THE PRINCESS ROYAL.—Portrait of H. R. H. sketched for the picture of the christening. A small circular portrait; the head reclines on a pink cushion.

On millboard, $3\frac{1}{2}$ dia. Signed, and dated on the back 20 Feb. 1841.

127.—PORTIA.—She is dressed in white, fastened on the shoulder with jewels.

... "Oh me, the word choose! I may neither choose whom I would, nor refuse whom I dislike; so is the will of a living daughter curbed by the will of a dead father."

Merchant of Venice, Act i. Scene 2.

On panel, 10×8 , upright; oval.

128.—GRISELDA.—The sad lady and patient mother is about to leave her lord's house in obedience to his command; she is dressed simply in her under garments: leaving behind the rich robes of her marriage life she is about to reassume her peasant's dress.

On panel, 8×10 , upright; oval.

129.—PORTRAIT OF HER MAJESTY IN THE CORONATION ROBES.—A slight sketch of the Queen kneeling at the altar table: made for the picture of the coronation.

On canvas, 24×18 , oblong.

130.—A GARDEN SCENE.—Portrait of the youngest son of the artist with his toys. The background is the garden of the painter's late residence in the Edgware Road.

On canvas, 12×16 , oblong.

131.—DULCINEA DEL TOBOSO.—The peasant mistress of Don Quixote, clad in a red bodice, is engaged in tying up her long back hair. The naïve expression and sweet smile of the damsel are no disparagement to the taste of the Don in his choice of a mistress. Exhibited at the Royal Academy, 1839.

On panel, 12×10 , upright.

132.—SANCHO PANZA.—Sancho when governor of Barataria is prevented from eating by the interdict of the physician. Exhibited at the Royal Academy, 1839.

"He took his place at the upper end of the table, which was accommodated with one seat only and a cover for himself alone, while close by him stood a personage, who afterwards proved to be his physician, with a rod of whalebone in his hand. . . . A page tucked a bib under Sancho's chin, and another, who acted the part of a sewer, set a plate of fruit before the governor; but scarce had he swallowed a mouthful, when the doctor touching the said plate with his wand, it was snatched from him in a twinkling."

On panel, 12 × 9, upright.

Don Quixote, Book iii. chap. 15.

* * * The pictures of Landseer and Leslie are very interesting in connexion with the question of the preservation of British works of art, since we can compare the present state of these painters' works with the vehicle which has been used in painting them. Generally the pictures of both of these artists are perfectly sound and unchanged, and as Mr. Leslie is known to have painted his with mastic magilp, and Landseer is believed to have done so likewise, it would show that this medium, when not used in improper quantities, is as safe and trustworthy as can be desired. Some of these pictures have been long varnished, but do not show any signs of those opening cracks which are sure to appear when asphaltum is used, but which do not seem necessarily to result from the use of magilp. Two or three places in the "Drover's Departure for the South" have been touched with asphaltum laid on probably on the "varnishing days," to enrich the darks; these small spots will be seen to have entirely failed, while the rest of the surface is firm, bright, and wholly unchanged. Other pictures by Landseer have partially failed, as is the case with "Suspense," No. 99; and also with Leslie's "Uncle Toby and the Widow," No. 113, in which asphaltum has been used; but as a rule the works of these two artists stand well. Leslie's latter pictures are painted simply with linseed oil. Wilkie is known, at the period when his principal work in this collection was painted, to have made an undue use of magilp, besides adding asphaltum to it. He used to say, "magilp is a colour," and to lay it on pure and full even over his flesh, for the sake of its golden yellow tone; beautiful when first laid on, but utterly destructive, as it solidifies and changes, when so used. Newton, whose picture has suffered from the practice, is known to have covered his work every successive day with a film of asphaltum, and to have painted into it. Mulready's pictures, on the contrary, are mostly painted with copal, and asphaltum entirely rejected, great attention being paid to the drying of the under colours before laying others upon them; these also seem as fresh and pure as if just from the easel.

LINNEL.

JOHN LINNEL was born in London in 1792, and commenced the study of art under John Varley. In early life he practised portrait painting, and has preserved to us the features of many

eminent contemporary artists. Latterly he is more known as a landscape painter, and one who combines art with a close observation and study of nature.

133.—THE WILD FLOWER GATHERERS.—Three young girls with flowers in their laps are seated on the margin of a meadow

On panel, $8\frac{1}{4} \times 6\frac{1}{4}$, oblong. Signed, and dated 1831; on the back, 1834.

134.—MILKING TIME.—A white cow ready for milking stands by a pool of water; a boy is carrying a pail of milk; in the distance figures milking. A picturesque wattled shed and pollard oak form the background of the subject.

On panel, $22\frac{1}{4} \times 15\frac{1}{4}$, oblong. Signed on the back "Cow yard, 1832."

MORLAND.

GEORGE MORLAND was born in 1764 and died in 1804.

237.—THE RECKONING. Presented by F. P. Round, Esq.

On canvas, 33×25 , oblong.

MULREADY.

WILLIAM MULREADY was born at Ennis, in Ireland, in 1786, but came early to London and was admitted as a student of the Royal Academy at the age of 14. He is one of the few artists who have been elected both an Associate of the Academy and an Academician within the year, the election for the former honour taking place in November 1815, and for the latter in February 1816. He died 7 July 1863.

135.—NEAR THE MALL, KENSINGTON GRAVEL PITS.—Although the neighbourhood is extremely changed, some of the objects in this picture are still to be seen in the vicinity of the Mall. Painted in 1813. Exhibited at the Royal Academy, 1844.

On canvas, $18\frac{3}{4} \times 13\frac{1}{2}$, oblong.

136.—THE MALL, KENSINGTON GRAVEL PITS.—This landscape was partly taken from the Mall as it stood in 1812 and partly composed. It was painted with mastic magilp and asphaltum. After this period most of the artist's works are painted with copal. Painted in 1812. Exhibited at the Royal Academy, 1844.

On canvas, $19\frac{1}{4} \times 14$.

137.—BLACKHEATH PARK.—This was the view from the window of the late residence of Mr. Sheepshanks at Blackheath; the ground is now much built over. On the right hand a pond of clear water reflects the vivid autumnal colours of the trees beyond; in the mid-distance a field rises towards a clump of trees, with some sheep feeding on

the grass ; on the left hand labourers are at work by the road side. The execution of this work deserves especial attention ; the look of extreme completion being given with much more facility than at first appears to be the case. Exhibited at the Royal Academy, 1852.

On panel, $24 \times 13\frac{1}{2}$.

138.—THE SEVEN AGES.

“ All the world's a stage.”

The artist, taking the suggestions of the poet as a theme, has sought to epitomize the various states of man's existence,—as labour and pleasure, freedom and captivity, riches and poverty, weakness and strength—together with the characteristics of the various ages of man's life. In the middle ground, on the right, the child is seen, just born into a world of restless change and labour. A peasant removing, carries the household goods upon his back ; the mother is burdened, not only with her young babe, but with some chattels also.

Beside them the labour of intellect is indicated by the pale, worn student with his book, who looks with some envy on the lover, a youth of his own age, whose lighter labour is bounded by a “ sonnet on his mistress' eyebrow.” The burly justice contrasts with his schoolboy son in the middle ground. Behind them is a gatehouse prison ; from their prison over the arch the captives endeavour to obtain alms by dropping a shoe to the passers-by. Beneath, the rich and free go forth to enjoy the sports of the field. On a hill on the right stands a feudal castle, showing all the incidents of feudal rule ; the gibbet and the axe, the traitors' heads surrounding the keep, are dimly seen. In the front a soldier is chastising a youth ; the lad has made sport of him, who, in the last stage of all, is dragged forth to inhale once more the spring-tide air. Sans eyes, sans teeth, sans everything, his attendant endeavours to awaken the imbecile man to the salutation of one only less ancient than himself. On the ground an old hound, weak as his master, is tormented by a playful puppy, while the giant that draws forth the aged dotard, stops to drink.

The original design of this picture was drawn on wood as a frontispiece to the illustrations of Shakspeare's Seven Ages, published by Van Voorst. The drawing was cut by J. Thompson, and a proof of it is in the collection of *Drawings*, No. 252. Exhibited at the Royal Academy, 1838.

On canvas, $45 \times 35\frac{1}{2}$, oblong.

139.—THE FIGHT INTERRUPTED.—The picture represents the playground of a school. A fight between the boys is interrupted by the appearance of the master, who has taken the youngest, but evidently the most pugnacious combatant by the ear: the lad's doubled fists, and firmly set teeth, prove that he is quite ready for another round, while his bigger adversary, showing the blood from his mouth to a group of backers, is evidently not sorry for the interruption. Two boys appeal to the master for and against the adverse parties. This picture is a fine example of the painter's early study of the Dutch school. Painted in 1815. Dated 1816, the year of its exhibition in the Royal Academy. The picture was painted for Lord Whitworth, then Viceroy of Ireland. At his death it passed through one of his co-heiresses into the possession of the Earl of Delawar, of whom it was purchased by Mr. Sheepshanks.

On panel, on a gesso ground, $37 \times 28\frac{1}{2}$, oblong.

140.—GIVING A BITE.—A greedy young peasant is enforcing a bite from an apple from a timid country lad, who reluctantly permits the smallest possible portion to be exposed to his teeth. A young girl and sleeping child are beside them. The monkey of an Italian boy, seated in the foreground, equally dreads a bite from the greedy peasant's dog. Exhibited at the Royal Academy, 1836.

The dogs in the several pictures by this artist are well worthy of attention, both from their variety of character, and the extremely appropriate species introduced in the different subjects. Compare, for instance, the dog in No. 145 with that in No. 148, or in this picture.

On panel, $20 \times 15\frac{1}{4}$, upright. Signed, and dated 1834.

141.—FIRST LOVE.—A girl, just budding into womanhood, leans against a wall, with an infant brother asleep in her arms; behind her a youth, in a red smock-frock, resting on a stile, regards her with a look of intense love: neither seems to speak, both being entirely absorbed, yet fully conscious of each other and of the intense feeling of first love. The shouts of the mother and brother, calling to the evening's meal, are utterly unnoticed in their deep absorption; beneath the stile two dogs are playing with and fondling each other. Painted 1839. Exhibited at the Royal Academy, 1840.

On canvas, $30\frac{1}{2} \times 24\frac{1}{2}$.

142.—AN INTERIOR, INCLUDING A PORTRAIT OF MR. SHEEPSHANKS.—Mr. Sheepshanks is sitting on a sofa turning over a folio of drawings ; a servant attends with a cup of coffee and letters. The room is one in which Mr. Sheepshanks resided in Old Bond Street. It has a highly decorated fire-place, and an enriched cornice runs round it. The drawings No. 75, 76, 77, 78, are curious as showing the great pains taken to be accurate in the ornamental details, and to arrange the composition of the several parts agreeably.

On panel, $20 \times 15\frac{3}{4}$, upright.

143.—OPEN YOUR MOUTH AND SHUT YOUR EYES.—A little girl with eyes closed is kneeling on the grass beside a brook. A man lying on the bank bobs a cherry against her lips ; a young child is beside them. Painted 1838. Exhibited at the Royal Academy, 1839. There is a study for the male figure among the Drawings, No. 64.

On panel, $12\frac{1}{2} \times 12$.

144.—BROTHER AND SISTER ; OR, PINCHING THE EAR.—A young lad is pinching the ear of his little brother which the sister nurses on her arms. This subject, somewhat varied, has been repeated of a larger size, in fulfilment of a commission left by the late Mr. Vernon for Mr. Mulready, and is now placed among the Vernon Collection in the National Gallery. Exhibited at the Royal Academy, 1837.

On panel, $12 \times 9\frac{3}{4}$, upright. Signed, and dated 1836.

145.—CHOOSING THE WEDDING GOWN.

“I had scarcely taken orders a year, before I began to think seriously of matrimony, and chose my wife, as she did her wedding gown, not for a fine glossy surface, but such qualities as would wear well.”

The Vicar of Wakefield, ch. i.

The vicar and his future wife gaily dressed, are before the counter of a mercer, who is showing them a piece of stuff, which the lady examines most carefully. Behind, an errand boy is giving a message to the mercer's wife. A little dog lies at the foot of the counter, and on a stool beside it some of the purchases made by the future Mrs. Primrose,—a bunch of orange blossom and some rich hangings, probably for that green bed which is described as the limit of their annual migrations. The colour and execution of this work deserve especial attention. Painted for Mr. Sheepshanks, and exhibited at the Royal Academy, 1846.

On panel, $21\frac{1}{4} \times 17\frac{3}{4}$, upright.

146.—THE SONNET.—Seated beside some beeches on the rough stones of the margin of a brook, a young girl is reading with intense delight a sonnet made in her praise by the youth beside her. He stoops down with bashful shyness to look into her face, and see the impression his poetic labours have made on her. In this picture the artist has sought to give the effect of sunlight diffused and cool by being partly obscured; in No. 141, which hangs beside it, the effect sought has been the coloured light at the going down of the sun. Exhibited at the Royal Academy, 1839.

On panel, 14×12 , upright.

147.—THE SAILING MATCH.

“Creeping like snail unwillingly to school.”

As You Like it, Act ii. Scene 7.

A young girl urges onwards an unwilling schoolboy, who, while crossing a foot bridge, lingers, desiring to join the sports of a party of youngsters who are sailing paper boats on the stream. One of the boys is blowing through a roll of paper to urge on his boat, while another rushes forward from the cottage in the background, bearing a pair of bellows above his head in triumph. This picture is a reduced imitation of one painted in 1831 for John Gibbons, Esq.

On panel, $14 \times 11\frac{3}{4}$, upright.

148.—THE BUTT.—SHOOTING A CHERRY.—A boy seated on a basket of linen, is shooting cherries into the mouth of a butcher's boy, who plants himself as steadily as possible on his feet, and holds his mouth open to catch them. Two females—cherrysellers,—are looking on enjoying the trick; a genuine butcher's cur stands beside his master. Exhibited at the Royal Academy, 1848.

Lined canvas, $18 \times 15\frac{1}{4}$, oblong.

149.—THE TOY SELLER.—A poor negro mendicant is offering a toy for sale to a mother with an infant. The child shrinks from the black with a feeling of dread. Exhibited at the Royal Academy, 1837.

On panel, $9\frac{3}{4} \times 7\frac{1}{2}$, oblong. Signed, and dated 1835.

150.—THE INTERCEPTED BILLET.—A stern man is holding a bouquet from which a billet has been taken; an attendant stoops to look over his shoulder. Exhibited at the Royal Academy, 1844. Presented to Mr. Sheepshanks by the artist.

The centre part of the picture is on panel, screwed into a zinc trough, and the edges filled in with cement of isinglass and

whiting and then prepared for painting, so as to give the artist room to carry out an idea that had grown under his hands. It is painted in white lac. $8\frac{1}{4} \times 10$, upright.

151.—A COTTAGE AT ST. ALBANS.

On canvas, 10×14 , upright.

152.—PORTRAIT OF MR. SHEEPSHANKS. — Painted in 1832.

On paper fixed on panel $6\frac{1}{2} \times 5\frac{1}{4}$.

154. STILL LIFE A small highly finished study of a stone bottle, a glass bottle, earthen pan, &c.

On millboard, $5\frac{1}{8} \times 5\frac{1}{2}$. Signed, and dated 1809.

155.—HAMPSTEAD HEATH.—Landscape sketch with two figures to the right.

On millboard, $10 \times 5\frac{1}{2}$, oblong. Signed, and dated 1806.

156.—STUDY FOR THE PICTURE OF "THE RATTLE" A man seated showing a rattle to his little child. Painted in 1807.

On panel $3\frac{7}{8} \times 4\frac{1}{8}$.

157.—LANDSCAPE WITH COTTAGE.

On panel, $8\frac{3}{4} \times 7\frac{1}{2}$, upright.

158.—LANDSCAPE WITH COTTAGES—Figures in the foreground, a pond of water with lilies to the right.

On panel, oblong, $17\frac{1}{2} \times 14$.

159.—A SKETCH FOR THE PICTURE OF "PUNCH."—A slight sketch in colour for the picture painted in 1812, the property of Sir J. Swinbourn. It is interesting as a first thought for the arrangement of colour, and may be compared with the chalk sketch of composition No. 60 among the Drawings.

On canvas, $12\frac{1}{2} \times 8$, oblong.

160. —LANDSCAPE—A cottage with trees, two children, one blowing a horn.

On millboard, $13 \times 10\frac{1}{2}$, upright.

161. —HAMPSTEAD HEATH—Slight sketch with cows.

Millboard, $10\frac{1}{4} \times 6$, oblong. Signed, and dated 1806.

162.—PORTRAIT OF A LITTLE GIRL.

On panel, $9 \times 6\frac{3}{4}$.

162*.—COTTAGES.

On millboard, $8\frac{1}{2} \times 6\frac{1}{2}$, oblong. Dated 1806.

236.—THE MOTHER TEACHING HER SON.—A young female seated with her child on her lap, teaches him to pray. Exhibited at the Royal Academy, 1859.

On panel, oval, $17\frac{1}{2} \times 13\frac{1}{2}$.

MULREADY.

WILLIAM MULREADY, jun., the second son of William Mulready, was born in 1805, and studied art under his father.

163.—TEAL.—Two teal of the natural size are painted lying on a stone slab. Exhibited at the Royal Academy, 1835.

On canvas, $14 \times 17\frac{1}{2}$, oblong. Signed, and dated 1831.

164.—AN INTERIOR.—Seated on his basket dozing in the sun, at the door of an outhouse, a baker's man waits while a female examines his account. Exhibited at the Royal Academy, 1838.

On panel, $16 \times 20\frac{1}{2}$, oblong.

NASMYTH.

PATRICK NASMYTH was the son of an artist, and born in Edinburgh in 1786. He came to London at the age of 20, and followed his profession of a landscape painter with great success; he died in 1831.

165.—LANDSCAPE — SIR PHILIP SIDNEY'S OAK. — A large oak tree on the right of the picture is believed to be that planted in Penshurst Park at the birth of Sir P. Sidney in 1555.

On canvas, 2116, oblong.

NEWTON.

GILBERT STUART NEWTON, R.A., was born at Halifax, Nova Scotia, in Nov. 1794, came to England in 1817, received his first incentive to art from the pictures of his uncle Stewart, the portrait painter. He became a student of the Royal Academy in 1821, an Associate in 1828, and an Academician in 1833. He died August 1835.

166.—PORTIA AND BASSANIO.

Portia.—"There are some shrewd contents in yon same paper,
That steal the colour from Bassanio's cheek;
Some dear friend dead; else nothing in the world
Could turn so much the constitution
Of any constant man. What! worse and worse?
With leave, Bassanio; I am half yourself,
And I must freely have the half of anything
That this same paper brings you."

The Merchant of Venice, Act iii. Scene 2.

Salerio, booted and spurred, has just arrived with Antonio's sad missive to his absent friend ; in the centre of the picture Bassanio reads his letter evidently touched to the heart at its contents ; leaning on his shoulder, Portia discerns his sorrow in his face and action, and tenderly asks to share it. On the left of the picture Nerissa and her lover look with anxious interest on the principal group.

This picture had become very much injured in the surface owing to the employment of asphaltum. The hand of Bassanio was totally changed, and a great part of the figure of Salerio disfigured ; it has, however, been restored by Mr. Bentley (vide p. 50). Exhibited at the Royal Academy, 1831.

On canvas, 36 × 42, upright. Signed, and dated 1831.

NORTHCOTE.

JAMES NORTHCOTE, R.A.. was born at Plymouth, Devonshire, on 22nd October 1746. In 1771, by the friendship of Dr. John Mudge, he became a pupil of Sir Joshua Reynolds, studying also at the Royal Academy. He painted many portraits of eminent persons, but also devoted his attention to historical works of large size. He was elected an Associate of the Royal Academy in 1788, and an Academician on 13th February 1787. He died on 13th July 1831.

240.—THE PRESENTATION OF BRITISH OFFICERS TO POPE PIUS VI.—The ceremony represented is the presentation at the Vatican of Major (afterwards General) Browne Clayton, Captain Head, and Lieut. the Hon. Pierce Butler, officers of His Majesty's 12th Regiment of Light Dragoons stationed in the Roman States. The Pope places the helmet on the head of Major Browne Clayton, and expresses his gratitude to the British nation and his earnest desire for its welfare.

On canvas, 9 feet 3 in. × 6 feet 11 in., upright. Signed, Js. Northcote, Pinxt., 1800.

Presented by Richard C. Browne Clayton, Esq.

REDGRAVE.

RICHARD REDGRAVE, R.A., was born April 30, 1804, in Pimlico. Until nearly 20 years of age he assisted his father in the charge of a large manufactory, and in making drawings and designs for the works. He entered as a student of the Royal Academy in 1826, was elected an Associate in 1840, and an Academician in 1851. Since 1847 he has been connected with the Government

Schools of Design, and now holds the office of Inspector General for Art in the Department of Science and Art. His paintings of figure subjects earned for him his first reputation, but in later years he has also become a landscape painter.

167.—CINDERELLA ABOUT TO TRY ON THE GLASS SLIPPER.

“That minx,” said the step-sister, “to think of trying on the slipper.”

The two envious sisters have already tried and failed to draw on the little slipper. The prince has himself accompanied the herald, and leads forth Cinderella, whom he already begins to recognize, to make her attempt. Banished from the family, she comes forward among the servants. Purchased by Mr. Sheepshanks from the artist. Exhibited at the Royal Academy, 1842.

Painted in mastic magilp on canvas, 56×42, oblong.

168.—THE SCHOOL TEACHER.

“She sees no kind domestic visage near.”

An orphan, whose mourning dress shows that her loss is recent, condemned to the drudgery of the teacher's office, is seated in the school-room at her lonely evening meal. Her task for the day is evidently not ended, for the desk is covered with exercises to correct, and work to set right. In her hand is a letter from the home which poverty has obliged her to quit, for labour in which she meets with sympathy neither from the Principal nor the Scholars. Exhibited at the Royal Academy, 1845. For sketch for two of the children, see Drawings Nos. 83 and 197. This picture is a repetition, with considerable changes, of one painted for Mr. Hippisley, of Shobrooke Park.

On canvas, 36×28, upright. Signed, and dated 1844.

169.—GULLIVER EXHIBITED TO THE BROBDIGNAG FARMER.

“This man, who was old and dim-sighted, put on his spectacles to behold me better, at which I could not forbear laughing very heartily, for his eyes appeared like the full moon streaming into a chamber at two windows.”

The artist's aim has been to represent Gulliver as of ordinary stature, and to show the Brobdignags as giants; hence the accessories that surround him, the fruit, the dice, the money, the wasp, &c. are intended to give scale to the background figures. Exhibited at the British Institution, 1836. Engraved on steel by Mollison.

On canvas, 30×25, oblong, painted with magilp.

170. THROWING OFF HER WEEDS. —A young widow whose "weeds" have but the smallest affinity to "mourning" is preparing to change them for wedding garments. The bonnet with orange blossoms and various subjects on the toilette tell of the change. The portrait of the late husband, old and stern, is seen in the background, behind the screen.

On panel, $30 \times 24\frac{1}{2}$, oblong, painted in copal. Signed, and dated 1846. Exhibited same year.

171.—OPHELIA WEAVING HER GARLANDS.

"There is a willow grows aslant a brook
That shows his hoar leaves in the grassy stream,
Here with fantastic garments did she come."

Hamlet, Act iv. Scene 2.

Ophelia is seated, unconscious of the danger of her position, on the trunk of a willow that lies over the deep waters of a still pool, where the brook seems to pause in its course. She sings as she twines her wild flower wreaths.

On panel, 30×25 , upright. Signed, and dated 1842.

172.—BOLTON ABBEY.—MORNING.—The view is taken looking down the stream, the portion of the Abbey still used as a church being seen on the cliffs. Exhibited at the Royal Academy, 1848.

On canvas, $30\frac{1}{2} \times 12\frac{1}{2}$, oblong. Signed, and dated 1847.

RIPPINGILLE.

EDWARD VILLIERS RIPPINGILLE, the son of a farmer, was born at King's Lynn, in Norfolk, in 1798. As an artist he was self-taught. He became known to the public in 1819 by his picture of "The Country Post Office," and among the works of a similar class which he afterwards painted, are "The Recruiting Party," "The Stage Coach Breakfast," "Going to the Fair," &c. In 1837 he went to Italy, and subsequently to the East, painting subjects of those countries. He obtained one of the prizes in the Cartoon competition at Westminster in 1843. Mr. Rippingille lectured on Art, and claimed to be the first who advocated the formation of Schools of Design; he also edited the "Artist and Amateur's Magazine." He died April 22, 1859.

173.—MENDICANTS OF THE CAMPAGNA —On the back is the following:—"Beggars of the Campagna Romana. Mem.—This picture, sent for exhibition at the Royal Academy, was placed on the floor and has never been seen by the public. Painted almost entirely with a magilp of solu-

tion of sugar of lead in water and mastic varnish, 1844. Bought of the artist by J. S., Esq."

On canvas, $22\frac{5}{8} \times 14\frac{1}{2}$, oblong. Signed, and dated Roma, 1840. London, 1844.

ROBERTS.

DAVID ROBERTS, R.A., was born in Edinburgh in 1796, and brought up as a decorative painter. In 1822 he came to London and was long engaged as scene painter at one of the principal theatres. On the formation of the Society of British Artists he became Vice-President, and for some time exhibited with them. He visited Egypt, and the Holy Land, Petra, Baalbec, and other places in the East when they were far less accessible than at present, and has published a series of drawings made during these journeys and during a former one to Spain. In 1839 he was elected an Associate of the Royal Academy, and in 1841 an Academician. Died November 25th 1864.

174.—ENTRANCE TO THE CRYPT, ROSLYN CASTLE.—"Prentice Pillar" is on the left and two figures near it, one of them, a milkmaid, having laid down her three-legged stool and pail on the pavement.

On panel, $30 \times 24\frac{1}{2}$, upright. Signed, and dated 1843.

175.—OLD BUILDINGS ON THE DARRO, GRANADA.—Ranges of picturesque buildings bordering on a small stream over which is a one-arch bridge. The belfry of a church rises about the centre of the picture in the distance. A man in a sombrero is arranging his fishing tackle on the right. Exhibited at the British Institution, 1835.

On panel, $24 \times 17\frac{3}{4}$. Signed, and dated 1834.

176.—THE GATE OF CAIRO, CALLED BÁB EL-MUTAWELLE.—The southern gate of the old city, now in the centre of modern Cairo; it is more commonly called BáB Zuweyleh. The gate of which the round towers are seen in the picture was founded in the year A.D. 1087; the minarets above, together with a fine mosque, were added subsequently. The view is taken from the street called Darb el-Ahmar. The light woodwork surmounting each minaret is to carry lamps which are suspended at night during the month of fasting or on the two annual festivals, &c. The galleries are used by the Muëddin at prayer-time.

On panel, $30 \times 24\frac{3}{4}$, upright. Signed, and dated 1843.

ROTHWELL.

RICHARD ROTHWELL was born in Athlone about the year 1800, and entered the Royal Dublin Society's Drawing School in 1815. He removed to London on the death of Sir Thos. Lawrence, and obtained much reputation as a portrait painter; subsequently he visited Italy and America.

177.—THE LITTLE ROAMER.

"Her path 'mid flowers."

A child leaning against a bank, in her hand is a bunch of wild flowers she may be supposed to have gathered in her ramble. Exhibited at the Royal Academy, 1843.

On canvas, $33\frac{1}{4} \times 50$, upright.

178.—NOVICIATE MENDICANTS.—Two children looking upwards as if they had only half made up their minds to beg.

On canvas, $29 \times 36\frac{1}{2}$, upright.

The surface of this picture was so much cracked as entirely to injure its effect, but, like No. 165, being capable of restoration, it was entrusted to Mr. Bentley for that purpose.

179.—THE VERY PICTURE OF IDLENESS.—A young girl sitting with her hands crossed listlessly, is looking out at the spectator.

On canvas upright, 28×30 . Signed.

SIMSON.

WILLIAM SIMSON was born at Dundee in 1800. He was educated at the 'Trustees' Academy in Edinburgh. After some success in art in London, he died in Sloane Street, 29th August 1847.

180.—THE INTERIOR OF A CATTLE SHED.—A young calf stands near a milk vessel on the right; a hen and chickens occupy the foreground; for the latter a small and slight sketch in oil exists among the collection of drawings.

On millboard, $13\frac{3}{8} \times 18$, oblong. Signed W.S., and dated 12 Jan. 1845.

181.—GIL BLAS INTRODUCING HIMSELF TO LAURA.—*Gil Blas in his borrowed toilet, bending on one knee, finds*

little coyness in his reception by the object of his attentions. The damsel's face has, perhaps, but a slight dash of Spanish in its character.

On canvas, 28 × 36, upright. Signed, and dated 1840.

182.—WILLIAM TELL.—A figure in a black cap, with an arrow in his girdle, leaning his right hand on the butt end of his cross-bow.

On panel, 11 × 16, upright. On the back, "Study of a head, William Tell."—William Simson, 1845.

SMIRKE.

ROBERT SMIRKE, R.A., born at Wigton, near Carlisle, in 1752, was originally a painter of coach panels. He came early to London with his father, entered as a student in the Royal Academy at the age of 19, but afterwards devoted his long life of art chiefly to subjects in illustration of popular authors, especially Cervantes. His first pictures at the Royal Academy were exhibited in 1786; in 1791 he was elected an Associate, and in 1793 an Academician. He died in 1845.

183.—SCENE FROM THE "HUMOROUS LIEUTENANT."—The Duel.

On panel, size $6\frac{1}{2} \times 5$, oblong.

184.—ILLUSTRATION FROM BEAUMONT AND FLETCHER. On panel, size $6\frac{1}{2} \times 5$, oblong.

SMITH.

GEORGE SMITH was born in London on the 18th April 1829, and commenced the study of art in Mr. Carey's school; he was admitted as a student of the Royal Academy in 1845, and was placed for some time in the studio of Mr. Cope.

185.—"ANOTHER BITE."—A boy in a smock frock is seated on the bank of a pond fishing for perch, and watching his float, which is supposed to have just moved, with intense expectation, while his sister leans on his shoulder and sympathises, but less eagerly, in his excitement. The fish he has caught are on the grass beside him.

On panel, 22 × 18, oblong. Signed, and dated 1850.

186.—TEMPTATION.—A FRUIT STALL.—A group of children are gathered round a stall of tempting fruit, &c., placed close to the school-gate. Some purchases have already been made. One is looking wistfully and half resolved to buy. A little child is begging some money from its mother, who is searching in her pocket to gratify its wish.

On panel, 30 × 35, oblong. Signed, and dated 1850.

187.—CHILDREN GATHERING WILD FLOWERS.—A little child is seated in a rude cart at the corner of a wood, and two others, who have gathered a quantity of wild flowers, are bringing them to dress her.

On panel, 22 × 18, oblong. Signed G. Smith, 1851.

STANFIELD.

CLARKSON STANFIELD, R.A., was born at Sunderland about 1798, and brought up to the sea, whence the complete nautical knowledge which characterizes his works. He was for some years in the scene room at Drury Lane Theatre, where he executed many unrivalled works; and when the Society of British Artists was founded, he became one of their principal exhibitors. An Associate of the Royal Academy in 1832, he was elected an Academician in 1835, and has rarely failed to contribute to the annual exhibitions.

188.—NEAR COLOGNE.—Some picturesque buildings of a mill raised against a half-ruined tower. In front is a ferry-boat rowing towards a wooden landing place.

On canvas, 42 × 34½, upright. Signed, and dated 1829.

189.—A MARKET BOAT ON THE SCHELDT.—A boat full of market people, &c., is moored to a buoy on a river, and a man standing up in it hails another seen at some little distance. A Dutch man-of-war lies a little further off. On the left is a wooden pier with figures, and a point of colour is gained in the foreground by a floating basket. The flat Dutch shore is seen trending away to the right. Exhibited at the Royal Academy, 1826.

On panel, 48¾ × 33, oblong. Signed, and dated 1821.

190.—SANDS NEAR BOULOGNE.—A seashore with fishing boats and figures ; in the background is seen the wooden pier of Boulogne, and beyond, the downs, topping the cliffs with the Roman ruin above them. A fisherman, holding one of the shrimping nets which the women use, is seen in the foreground with other figures, and fish and crabs are on the beach. Exhibited at the Royal Academy, 1838.

On canvas, $43\frac{1}{2}$ 28, oblong. Signed, and dated 1838.

STARK.

JAMES STARK is the son of a dyer, and was born at Norwich in 1794, and in 1811 became for three years a pupil of the late John Crome, afterwards in 1817 entering as a student of the Royal Academy. In 1827 he published a series of designs from the rivers of Norfolk.

191.—FISH PONDS, HASTINGS.—A little runlet in the foreground of the picture is crossed by some planks. Two lads are on the bank—one dipping water.

On millboard, $10 \times 13\frac{1}{2}$, oblong.

192.—LLOYD'S PULPIT, FESTINIOG, NORTH WALES.—A remarkable rock, so called, rises just at the margin of a waterfall.

On panel, $13 \times 10\frac{3}{4}$, oblong.

193.—PONDS AND WINDMILLS, HASTINGS.—A broad reedy pool on the further bank, a windmill and some cottages.

On panel, $16\frac{1}{2} \times 12$, oblong.

194.—LANDSCAPE.—A road on the skirts of a common—two figures and some cottages in the mid-distance.

On millboard, 7×8 , upright.

195.—A DISTANT VIEW OF WINDSOR.—A woody glade and some deer. Windsor Castle seen in the distance.

On panel, $10\frac{1}{2} \times 8\frac{3}{8}$, upright.

196.—LANDSCAPE.—A woody lane near Hastings—on the right a gamekeeper crossing a stile.

On millboard, 7×8 , upright.

STOTHARD.

THOMAS STOTHARD, R.A., was born in Long Acre, London, in 1755, and commenced life as a pattern drawer for silk, and, subsequently, as a book illustrator, in the practice of which he may be said to have achieved his greatest reputation—for grace and sweetness his single figures and compositions have never been surpassed. He was a most industrious artist, and beside many thousand book illustrations, contributed numerous designs for goldsmith's and other decorative works ; of this latter are the designs for the Wellington shield. He was elected an Associate of the Royal Academy in 1791, and an Academician in 1794. In the last years of his life he held also the office of Librarian. He died in April 1834.

197.—SHAKESPEAR'S PRINCIPAL CHARACTERS.—In the centre Cordelia supports her father's head, on her right are Prospero and Miranda. Rosalind and Celia, Falstaff and his companions—also Sir Andrew Aguecheek, Sir Toby Belch, Malvolio, and Olivia ; these complete the side of the picture devoted to comedy. On the left of the centre is a most beautiful impersonation of Ophelia, from whom the moody Hamlet turns away. The group is completed by Lady Macbeth and the weird sisters.

On panel, $14\frac{1}{4} \times 55\frac{1}{4}$, oblong. Signed, and dated 1812.

198.—TAM O'SHANTER.

“ Now do thy speedy utmost, Meg,
And win the keystone o' the brig.
There at them thou thy tail may toss,
A running stream they dare na' cross.
But ere the keystone she could make,
The fiend a tail she had to shake.”

Tam is on his mare Maggie ; she is in full gallop, and is near the keystone of the bridge, on crossing which is safety ; the witches are behind in full pursuit, and “ Cuttie Sark ” has just deprived Maggie of her tail.

On canvas, $12\frac{1}{2} \times 14\frac{1}{2}$ upright.

199.—JOHN GILPIN.

“ Away went Gilpin—who but he ?
His fame soon spread around ;
He carries weight ! he rides a race,
’Tis for a thousand pound ! ”

The horse is dashing by with his powerless rider ; four men spurring in pursuit are betting upon the supposed race.

On canvas, $12\frac{1}{2} \times 14\frac{1}{2}$, upright.

200.—SIR ROGER DE COVERLEY AND THE GYPSIES.

“One, who was older and more sunburnt than the rest, told him that he had a widow in his line of life.”—*Vide Spectator*, No. 130.

Sir Roger, accompanied by the Spectator and leading his horse, is accosted by the female fortune-teller.

On panel, $6\frac{1}{2} \times 8$, upright.

201.—“TWELFTH NIGHT.”

“*Sir Toby Belch* (singing).—‘There dwelt a man in Babylon ; lady ! lady !’”

“*Malvolio*.—My masters, are you mad? or what are you? Have you no wit, manner, nor honesty, but to gabble like tinkers at this time of night? Do you make an alhouse of my lady’s house, that you squeak out your cozier’s catches without any mitigation or remorse of voice? Is there no respect of place, person, or time in you?” Act ii. Scene 3.

The uproarious trio, Sir Andrew, Sir Toby, and the clown, are shouting out their dramatic catch, to the horror of Malvolio and the amazement of Maria.

On canvas, $9\frac{7}{8} \times 7\frac{1}{4}$, upright.

202.—BRUNETTA AND PHILLIS.

“Brunetta was now prepared for the insult, and came to a public ball in a plain black silk mantua, attended by a beautiful negro girl in a petticoat of the same brocade with which Phillis was attired. This drew the attention of the whole company, upon which the unhappy Phillis swooned away.”—*Vide Spectator*, No. 80.

On the right Phillis sinks into the arms of her attendants, while the triumphant Brunetta passes on, rejoicing in the success of her stratagem.

On canvas, $9\frac{7}{8} \times 11$, oblong.

203.—SANCHE AND THE DUCHESS.—Seated in the front, attended by her ladies and the duenna, the Duchess listens to Sancho, who is on a low chair beside her.

On canvas, $9\frac{7}{8} \times 7\frac{1}{4}$, upright.

The above three pictures are on one canvas, $12\frac{3}{4} \times 31$, oblong.

204.—SCENE FROM THE “TEMPEST.”

“*Ariel*.— . . . All but mariners,
Plung’d in the foaming brine, and quit the vessel,
Then all a-fire with me : the king’s son, Ferdinand,
Was the first man that leap’d: cried, ‘*Hell is empty,*
And all the devils are here.’” *The Tempest*, Act i. Scene 2.

Ferdinand in the foreground is rushing from the vessel and his companions.

On canvas, $12\frac{3}{8} \times 10\frac{1}{4}$, oval.

205.—CONSTANCE AND ARTHUR.

“*Constance*.—Here I and sorrow sit.”

King John, Act iii. Scene 1.

Constance seated on the ground embraces her little son ; grouped around her are the other personages of the drama.

On canvas, $12\frac{1}{2} \times 11\frac{1}{4}$, oblong, oval.

206.—FAME, AS AN ALLEGORY.—Fame is seated on the top of a pinnacle or pyramid ; around her in the air a group of young genii are blowing bubbles.

On panel, $6\frac{1}{2} \times 8\frac{1}{2}$, upright.

TURNER.

JOSEPH MALLORD WILLIAM TURNER, R.A., was born in London in 1775, and commenced art as a painter in water colours, in friendly rivalry with Girtin. He became a student of the Royal Academy in 1789, in 1800 was elected an Associate, and in 1802 an Academician. He was for some time Professor of Perspective also. Of the present school of water-colour painters he may well claim to be one of the principal founders ; and his landscapes, both in water and in oil, rank him as one of the greatest masters of his art, both for fertility of invention and for the truthful realization of air and light. He died at Chelsea in 1851, and was buried by the side of Sir Joshua Reynolds in St. Paul's Cathedral ; bequeathing to the nation the numerous works that remained in his own possession, and his funded property for the benefit of his less fortunate brothers in art. His will, however, has been set aside from some legal informality, and this latter intention will not be carried out in conformity with his wishes.

207.—LINE-FISHING OFF HASTINGS.—Various boats are in the foreground line-fishing ; Hastings, seen under a burst of sunlight, forms the background ; a two-masted vessel is wearing off shore. Exhibited at the Royal Academy, 1835.

On canvas, 31×24 , oblong.

208.—VENICE.—A gorgeous effect of sun on the city, the boats, and the lagune. Exhibited at the Royal Academy, 1840.

On canvas, 36×24 , oblong.

209.—ST. MICHAEL'S MOUNT, CORNWALL.—The mount is seen in the middle of the picture in a flood of light ; several vessels are lying dry upon the sands. On the right hand, fish are laid out for a shore market. Exhibited at the Royal Academy, 1834.

On canvas, 31×24 , oblong.

210.—EAST COWES CASTLE, ISLE OF WIGHT.—The regatta, with the Royal Yacht Squadron parting from its moorings. Exhibited at the Royal Academy, 1828.

On canvas, $48\frac{1}{2} \times 36$.

211.—VESSEL IN DISTRESS OFF YARMOUTH.—A life-boat is going off to a stranded vessel, which is seen on the right of the picture, making blue-light signals of distress. Two of the females whose fathers or husbands man the boat eagerly watch it from the sands, their position indicating the long recession of the waves, which are boiling and tumbling under the influence of the storm. Exhibited at the Royal Academy, 1831.

On canvas, 48×36 , oblong.

UWINS.

THOMAS UWINS, R.A., was born at Pentonville in 1782, and studied originally as an engraver. Leaving this branch of the profession, he studied art in the schools of the Royal Academy, and became a designer of book illustrations. He was an early member of the Water-colour Society, to which he was elected in 1811. In 1826 he visited Italy, and during a prolonged residence, collected materials for the works by which he is now best known. On his return, he was in 1833 elected an Associate of the Royal Academy, and an Academician in 1838; he also for some time held the office of Librarian. In 1845 he was appointed by Her Majesty Surveyor of the Royal pictures, and in 1847 Keeper of the National Gallery. He resigned the latter office in 1855, and died at Staines in 1857.

212.—SUSPICION.

“Poor Rosa! to relieve the solitude of the villa she would have her chair taken on the terrace, where she would sit for hours listening to the music of a wand’ring minstrel. Even this pleasure was at last denied her. Donna Chiara, the old woman di casa, took into her wise head that the minstrel was a lover in disguise.”

An Italian garden is slightly indicated in the background, the scarf hanging on the basket at the lady’s feet affords a point of brilliant colour. Exhibited at the British Institution, 1848.

On panel, $22\frac{1}{2} \times 16\frac{1}{2}$, oblong.

213.—AN ITALIAN MOTHER TEACHING HER CHILD THE TARANTELLA.—The mother is dancing to the sound of a tambourine to show her little girl the steps, while some other figures are grouped around. Vines are trained on the

trellis above ; an orange tree is seen on the right ; and in the background is the blue Mediterranean. This picture has been many times repeated by the artist.

On panel, 22×17 , oblong. Signed, and dated 1842.

214.—A NEAPOLITAN BOY DECORATING THE HEAD OF HIS INNAMORATA AT THE FESTA OF THE MADONNA DEL ARCO.—The youth is twining a wreath of vine leaves in the dark hair of a young girl seated on the ground in front of the picture. A vine is trained on the tree to the left, and a tambourine rests against it. In the background is an olive tree, and beyond it is slightly indicated the procession of our Lady of the Arch entering a church. Exhibited at the Royal Academy, 1840.

On panel, $10\frac{1}{2} \times 14$, upright.

215.—THE FAVOURITE SHEPHERD.

“Fountain of S. Arcangelo, near Cava, South of Italy.”

Four Italian peasants filling their water pitchers at a fountain have their attention attracted by a young shepherd passing with his dog in the background ; beyond are buildings and cliffs.

Signed on the back, and dated 1837. On panel, $13\frac{7}{8} \times 9\frac{7}{8}$, upright.

WARD.

JAMES WARD, R.A., was born in Thames Street, London, in 1769, and apprenticed as an engraver. He afterwards took to animal painting, in which he has attained great eminence. Some of his pictures are like Morland in manner, but his study of anatomy under Brooks gave him power to realize works of a much higher character. He was elected an Associate of the Royal Academy in 1807, and an Academician in 1811. He died November 17, 1859, in the 91st year of his age.

216.—DONKEY AND PIGS.—A donkey feeding from a wheelbarrow. Two pigs are stretched on a heap of straw on the right.

On canvas, $9 \times 6\frac{1}{2}$. Signed J. Ward.

217.—PIGS.—A large sow stretched at full length on the foreground ; two other pigs seen in the background.

On canvas, $15\frac{1}{2} \times 9\frac{1}{2}$, oblong. Signed J. Ward, 1813.

218.—A CHINESE SOW.—A large sow is rooting in the straw outside the sty.

On panel, $11 \times 8\frac{3}{8}$, oblong.

WEBSTER.

THOMAS WEBSTER, R.A., was born in Ranelagh Street, Pimlico, London, in 1800, and was originally intended for the musical profession, which fortunately, however, he exchanged for art, entering as a student at the Royal Academy in 1820. The character of the studies there at first directed him, as it does most young students, towards historical subjects, but he early proved the original bent of his genius for portraying the humours and games of children; a field of art which he has rendered peculiarly his own, and maintained against all rivals. He was elected an Associate of the Royal Academy in 1840, and an Academician in 1846.

219.—SICKNESS AND HEALTH.—A young invalid has been brought out in her chair in front of the cottage door, while her sisters, in all the happiness of health, dance to the music of an Italian organ-man. The boy, who has been reading aloud, looking up from his book, considers himself disturbed by its noise. Exhibited at the Royal Academy, 1843. Painted for Mr. Sheepshanks.

On panel, 32×20 , oblong. Signed, and dated 1843.

220.—GOING TO THE FAIR.—An elderly man is pulled by his grandchildren to the cottage door to induce him to come to the fair, the booths of which are seen in the distance, while a little one struts in front astride on his stick. In the centre is a boy coaxing his grandmama for money, while behind, a man looking at his watch, evidently thinks that the toilet of the young women, one of whom is seen coming down stairs, has been long in completion. Some accessories are introduced in front; a wooden stool, bowl, pitcher, &c. This picture with its companion were painted for Mr. Flood. Exhibited at the British Institution, 1838.

On panel, oblong, 30×22 . Signed, and dated 1837.

221.—RETURNING FROM THE FAIR.—The same group as before, with the addition in the background of a young man, who has escorted home the younger woman; the purchases are now being exhibited, and the old man brings up *the rear*, leading the weary child, and carrying its toy-

horse. The father of the youngsters is filling a snuff-box, his contribution from the fair, for the grandmother of his children. Exhibited at the British Institution, 1838.

On panel, 30×22 . Signed, and dated 1837.

222.—A VILLAGE CHOIR.—A group of village singers and musicians in the gallery of a country church. The leader occupies the centre of the picture, and young choristers are at either side of him. The discrimination of the various voices by the expression is extremely well rendered. Painted for Mr. Sheepshanks. Exhibited at the Royal Academy, 1847.

On panel, 36×24 , oblong.

Chalk studies for several of the heads in this picture will be found amongst the collection of Drawings, Nos. 92 and 207—211.

223.—CONTRARY WINDS.—The interior of a cottage in which sits an old woman knitting, while four children are gathered round a tub of water, on which they have set a piece of wood with a paper sail, and are puffing, with eager rivalry, to urge their ship to the opposite coasts of the washing tub. The cat is quietly dozing near the hearth, and a hat, shuttlecock, &c., are on the floor, beside the knife and chips which indicate the shipbuilding just accomplished.

On panel, $22\frac{1}{2} \times 14\frac{3}{4}$, oblong. Signed, and dated 1843.

224.—READING THE SCRIPTURES.—AN INTERIOR.—A little child sitting on a low stool beside an old matron is reading to her the Bible. Several accessories are introduced in various parts of the room.

On panel, 14×16 , upright. Signed.

WILKIE.

SIR DAVID WILKIE, R.A., was the son of a Scottish clergyman, and born in Fifeshire, Nov. 18, 1785. He was educated in art in the Trustees Academy, at Edinburgh, until he removed to London in 1806, and became a student in the Royal Academy. His subjects from familiar life soon attracted the attention of the public. He was elected an Associate in 1809, and an Academician in 1811. In 1825 he travelled on the Continent, and on his return gradually changed his style. He was appointed *Sergeant Painter* to the King on the death of Lawrence in 1830,

and painted several royal portraits ; he was knighted in 1836, and in 1840 set out to visit and study in the Holy Land and various parts of the East. He died at sea on his way home, on 1st June 1841, in the 56th year of his age.

225.—THE BROKEN JAR.—The subject from “Coxe’s Social Day.” An old gentleman, to whom the “haunted room” has been assigned for the night, discovers a wire intended to frighten him. He connects it with a precious China jar on the chimney piece,—thus turning the tables on his tormentors, who, startled by the consequent crash, are seen rushing into the room with lights. Exhibited at the Royal Academy, 1816.

On panel, $6\frac{1}{2} \times 7\frac{3}{4}$, upright.

226.—THE REFUSAL.

“Duncan fleech’d and Duncan pray’d,
Ha! ha! the wooing o’it;
Meg was deaf as Ailsa Craig,
Ha! ha! the wooing o’it;
* * * * *

“Shall I like a fool, quoth he,
For a haughty hizzie dee ;
She may gae to—France for me,
Ha! ha! the wooing o’it.”

Burns’ Song of Duncan Gray.

Meg is seated on the right of the picture ; her mother beside, and her father behind her, seem to persuade her to listen to Duncan’s addresses. He is seated near, but apart from her, and seems to regard her obduracy with a look of anger and irritation. Through the chink of a door on the right, others are peeping in and enjoying the sport. This picture was in a most dilapidated state from the use of asphaltum, but it has been repaired by Mr. Bentley. Exhibited at the Royal Academy, 1814.

On panel, $21\frac{1}{2} \times 25\frac{3}{4}$, upright.

227.—SKETCH OF A BOOK CASE FOR “THE LETTER OF INTRODUCTION.”

On panel, $11\frac{3}{4} \times 15$.

228.—THE ERRAND BOY.—A boy on a white horse, receiving a message at a cottage door.

On panel, $11\frac{3}{4} \times 8$. Signed, D. Wilkie, 1820 ; but understood to be a repetition by another artist.

229.—A HEAD AND TWO HANDS.—Sketches.

On canvas, 6×6 . Signed, D. Wilkie, 1806.

Yet even miniature painting had declined from its palmy excellence in the days of Queen Elizabeth and the Charleses, and fallen, like other art, into mere copying from the works of more gifted painters.

The use of opaque pigments, tempered or mixed with water and some glutinous substance, hence called *tempera paintings*, extended to other branches of art besides portraiture, but it was of that solid and opaque kind which is still practised by the scene painter, white being mixed with all the pigments. Some of the artists who wrought in this manner were men of repute, even at the time I have been speaking of, when art otherwise was in its lowest estate. Walpole, the chronicler of our native art, speaks in high terms of praise of George Lambert the scene painter, and of Taverner, who was rather an amateur than an artist. Of the first of these we have at present no work in our Collection. We have, however, a work by Taverner, No. 443, which can be examined to see how far it bears out the praises of Walpole, who, speaking of two of his pictures, says, that they "must be mistaken for, and are worthy of Gaspar Poussin."

Another and more original example of tempera painting is No. 383, the work of Paul Sandby; it is wholly in solid opaque colour, and must not therefore be confounded with paintings executed in transparent water colours, which at the time when this work was executed (1794) had not yet arrived to a like amount of fulness and colour.

But besides this method of painting there was still another kind, called stained drawing, which it is necessary to describe, since from its practice has arisen the present school of water-colour painting. In this method the whole drawing was carefully wrought up in Indian ink, and when thus completed a few tints representing local colour were thinly added over the various parts. This branch of the art, as followed at the end of the last century, was topographic rather than artistic. Its nature and quality will be understood by examining the drawings No. 447, by M. A. Rooker, executed in 1795; No. 456, by Wm. Hearne, executed in 1796; and that by Wm. Payne, No. 384, probably about the same date; all these works are more or less topographic in character, and are wrought precisely as I have described. If we, at the same time, compare with them the figure drawing No. 448, by Julius Cæsar Ibbetson, executed in 1795; No. 439, by N. Pococke, executed in 1790; that by Webber, No. 446, executed about the same date;

and that by Alexander, No. 453, executed in 1796, we shall have a fair idea of water-colour drawing as it stood just before the great movement that was to raise it into a national art.

Sometimes the practice was a little varied as far as the first process was concerned, the whole work being carefully drawn in with the pen before the last colour tinting was added; and this use of the pen, frequent in the works of Hearne and Rooker, is to be noted, since it was developed into a means of great expression and beauty in after-times in the hands of Prout and Nash, who, as is evident from drawings in the exhibition,* made it valuable in the delineation of buildings and architecture.

Literally, a greater number of the works of the last century are little better than coloured prints, and, in fact, their mode of execution is analogous; the printing press in one case supplying the black and white ground which the artist had to prepare in the other, and to either of which colour tinting was afterwards applied. Even true artists (such as Cozens, a man with real art-feeling) went no further than to substitute a grey or blue monotone instead of the Indian ink, in all other respects following the above practice.

Many persons may, on the first inspection of this portion of the Collection, turn away feeling but little interest in the cold grey and formal landscapes it contains, or be disappointed at the washy appearance of the figure subjects, giving less attention to these works than they really deserve; but let them consider the purpose of the Collection, the history of this truly national art. Already are the names of some of its first professors being lost for want of record, and their works dispersed in folios and forgotten; yet these men are the founders of the art; out of their practice, however imperfect, arose the excellence and richness of the succeeding school; and, while at the present time such efforts are making, and such expense is very properly incurred, to trace, step by step, the history of the revival of art in Italy, it is surely right to illustrate the labours of our own countrymen who have founded a new art, and to treasure up the incontestable proofs of its origin and progress.

It is not to be supposed from what has already been said that the water-colour art of the 18th century was wholly

* See No. 345, by S. Prout, and No. 430, by J. Nash.

devoid of feeling and imagination, since some of the higher qualities are not wanting even in these negatively-coloured works ; but the variety of effect and incident, and the luminous colouring of the art that arose subsequently, have tended to obscure the many excellences they really possess. This great change was principally due to two men, Thomas Girtin and J. M. W. Turner. Although the first of these died in 1802, at the early age of 27, he left enough behind him to show the influence his works had on this change of style and to prove him a worthy rival of our greatest landscape painter, Turner.

Turner's early practice had been in strict conformity with the mode already described ; a great number of his early works are in the hands of collectors, carried no further than the negative tint or ground which was used as a preparation for "stained drawings:" such is No. 8 in the National Gallery Collection. Numerous drawings of his are also extant where the monotone ground has the local tint applied, as No. 1, National Gallery Collection, wherein two pictures in the same frame, one "Malmsbury Abbey," dated 1791, the other "A View from Cook's Folly on the River Avon," show how Turner had learnt his art from, and followed the practice of, the masters of his day ; while at the same time the latter picture, painted as early perhaps as 1791, marks in the young painter a strong instinct for colour beyond what is at all discernible in other painters of the period. "Carisbrook Castle," No. 14, National Gallery Collection, is also a specimen painted by Turner under his early influences.

So far, the mode of working in water colours, as the art existed up to about the year 1795, has been explained and illustrated by examples, both those specially referred to, and many others which will be found in the Collection with the dates affixed. The change of process now to be adopted was simple in itself, but led to important results. The old mode of preparing the drawing in a uniform tint was given up, and the work commenced by laying in each object with its true local colour, shadowing and rounding each with individual tints of the same local colour neutralized in due relation to the situation in the picture of such objects, and the various hues and reflexes by which its colour was influenced. Thus it will be seen that the practice was exactly the reverse of the former,—the local *tints* were first laid in, the shadows added after. By these *means the art*, in the hands of Girtin and Turner, made rapid

progress. The painting No. 380, in this Collection, executed by Girtin prior to 1802 (since in that year he died), already shows a totally changed method from that followed by Pococke, Payne, or Hearne; while in the magnificent water-colour painting of Edinburgh, by Turner, No. 35 in the National Gallery Collection, painted in 1804, the old mode of tinting has largely disappeared. The grey ground is no longer used in its entirety as a preparatory method but judiciously confined to the large and broad masses of shadow, as on the castle in the distance, the bridge and buildings in the middle ground, and the mass of the rock on the left of the picture; in the lights, local colours are laid on primarily, and advanced by their own neutralized tints or shadows, as has already been described.

But even in this fine work it may be presumed that the flat masses of grey tint were judiciously retained to supply the broad cool masses of sun-setting shadow, since we find in the picture by F. Stevens, No. 441, if the date (1806) is correct, how completely the art had thrown off the trammels of the old manner. The transition period was a short one, and the painting by John Smith, No. 454, dated 1803, and the works by Prout, Nos. 344 and 345, may be studied to illustrate it. Power, brilliancy, and truth was so evidently the result of the new manner, that it soon superseded the old one, and such works could no longer be classed, as heretofore, as *drawings*, but began to take rank as water-colour paintings. Water colour, as thus practised, has an innate brilliancy arising from the transparency of the colours and the pure white ground of the paper beneath them. This constitutes much of its peculiar excellence, subjoined to a delicacy and refinement of execution and gradation of tint, which is arrived at with ease in water colours, but only achieved after much training, and is the result of extreme skill, in the painter in oil.

Contrasted with the richness and depth of oil paintings, however, those in the simpler medium are apt to appear to disadvantage, and to have an air of poverty and thinness. Thus it was soon felt by those who practised water-colour painting that their works, in the only exhibition then open for their display—the Royal Academy—had not fair play.

Several members of the new profession, among whom may be named Glover, Hills, Payne, J. Varley, and Wells, met at the rooms of Mr. Shelley, a miniature painter of some celebrity; and receiving, at subsequent meetings, the *adhesion of other members of the profession*, the plan of a

society was framed, and arrangements made for an exhibition to consist wholly of water-colour paintings, and exclusively of the works of members of the society.

The first exhibition of "The Society of Painters in Water Colours" was opened to the Public on the 22nd of April 1805, at the rooms built by Vandergutch, the engraver, in Lower Brook Street, Grosvenor Square. After a time their exhibitions were removed to Bond Street, and again to Spring Gardens, and finally, on the changes made in that neighbourhood, under the direction of Nash the architect, to the rooms in Pall Mall East, where the annual exhibition continues to be held. It may be well here to give a list of the original members (some still holding high rank in public estimation), since, on the formation of a more complete collection, it should, if possible, include works representing the founders of this first society. These were:—

| | | |
|---------------|---------------|--------------|
| G. Barrett. | R. Hills. | S. Rigaud. |
| J. Cristall. | J. Holworthy. | S. Shelley. |
| W. J. Gilpin. | J. C. Nattes. | J. Varley. |
| J. Glover. | F. Nicholson. | C. Varley. |
| W. Havell. | W. H. Pyne. | W. F. Wells. |

It will be observed that the names of the two artists whose works had contributed so largely to the change and improvement of water-colour painting, are not in the list of the founders of the new society; but poor Girtin was already dead, and Turner, elected in 1802 a member of the Royal Academy, was bound by its rules to contribute to the annual exhibitions of that body. Moreover, his greatest efforts at this time were to achieve success in oil painting, by the practice of which branch of the art he hoped to establish his reputation.

The growth of the art, after the foundation of the new society and the opening of their separate exhibition, was rapid and steady, and improvements in execution were continuous. The new mode of treatment once adopted, many minor excellences speedily followed. It is asserted on competent authority that some of the principal of these were due to the genius of Turner. The mode of taking out lights, for instance, from the masses of local colour by means of bread, is undoubtedly due to him, and is said to have had a startling effect on his contemporaries, when works so treated were first exhibited. Washing, in order to obtain a granulated surface, practised so largely by Robson and others, stippling, carried to excess by the cattle painter Hills, but of great value when applied with discretion, and

not in excess, and many other varied executive processes, were introduced within a few years after the foundation of the new society, and, if not all due to Turner, were certainly incorporated most successfully into his bold and liberal practice. The fine painting executed by him, or at least exhibited in 1815, of the Battle of Fort Rock in the Val d'Aosta,* combines almost all these peculiarities of execution; lights wiped out of the local colour in the sky, and sharply and decisively on the trees in the foreground; others scraped out with a blunt instrument whilst the full lay of local colour is in a wet state, as in the moss on the wall and part of the fir trees on the bank on the right; lights scratched out, as in one of the waterfalls; others cut sharp and clear with a knife from the white paper, as in the housings of the mules on the mountain road; these, together with a large amount of surface washing, to give texture and air, may be seen and studied with advantage in this fine work. Again, the present Collection contains only one work by the great master, Turner, (No. 88, "Hornby Castle,") but this is in his best time, and deserves the most careful study. It will serve not only to illustrate Turner's extreme *finesse* of execution, and all those various expedients he adopted to secure effects; such as the washing down of broken tints to obtain variety in the distance with proper air tints and gradations; the abrasion of the paper, the cutting off the surface for sharp and sunny glitters of light, and the removal of lights in other parts by wiping out: but it is also a master-piece of knowledge of nature and the effects of nature, only to be arrived at after deep and continuous study,—a knowledge without which the utmost skill in executive means fails to interest us. Another picture (No. 341, by W. Hunt) will also serve to illustrate the like skill in the adaptation of varied means of execution, and is in its way scarcely less worthy of examination than that by Turner; it may be compared with a much earlier work, No. 350, by the same master, when the reed pen and the tinted preparation were still parts of the methods employed.

The art of water-colour painting within the last 25 years has advanced still further, and sought new means of effect. A partial union has taken place of the transparent and the opaque methods, the use of body colours having been resorted to in many cases, in order to give crispness and

* National Gallery Collection, No. 41.

solidity, sometimes, it may be feared, with a loss of that brilliancy which is so admirable a quality of the art.

With the extension of water-colour painting, and the increase of professors of the art, arose the necessity for a new exhibition, and in the year 1832 a new society was formed, called "The New Society of Painters in Water Colours." They adopted the same principle as the older society, of exhibiting only the works of members, and their first exhibition took place at No. 16, Old Bond Street, in the spring of that year. The members were W. Cowen, James Fuge or Fudge, Thomas Maiscy (treasurer), F. G. Phillips, Joseph Powell (president), W. B. S. Taylor, and T. Wageman. The society continued under the name of the New Society until 1863, when in new premises, which they had caused to be erected, they opened their exhibition as the Institute of Painters in Water Colours. Both societies contain many artists of distinguished talent, whose works are highly attractive to the public; but the exclusive principle being adopted in both, all young candidates for their membership have still for a time to struggle with the difficulties of their predecessors, and to make their way to public estimation by exhibiting their works in contact with the stronger and more forcible efforts of the painters in oil.

Drawings and Sketches.

A small collection of drawings and sketches forms part of Mr. Sheepshanks' munificent gift. These are both interesting and instructive, since they show the process of thought by which artists work out their pictures. Among them will be found pen-and-ink and pencil jottings of first ideas, first lines of composition, blots of light and shade and colour, sketches of varied positions of heads, hands, and feet, tending to the fuller expression or more complete illustration of the subject of pictures; studies for backgrounds; and careful drawings of whole figures, drapery, and heads and hands, made either for study or to be used in the progress of the various works.

Occasionally these sketches and drawings have reference to pictures in the Collection. But in these instances they most probably comprise only a small number of the studies actually produced in the completion of the picture. They will, however, be regarded with peculiar interest, *as giving insight into the growth of ideas, and the working of the mind of the artist.* From this cause, the casual

scrap and the veriest blot by a master hand, may be invaluable, as containing, perchance, the germ of some idea afterwards expanded into a noble and immortal work.

This is exemplified by the pencil scrap by Wilkie, No. 120, since in it he has noted down his first idea of some accidental group on which the picture of "Duncan Gray" was founded. In No. 121, the new-born thought has somewhat grown, and its light and shade become more marked; and while missing, doubtless, many fragments, not at present in the Collection, we find (in Nos. 122 and 123) examples of those careful studies of the expression of hands which were made in his progress to the perfect work.

It is worthy of notice here, that Wilkie laid great stress on the hands in his compositions. He used to say that the interest and expression of the story was as much helped on by *two hands* as by *one face*. Hence he never hid a hand if he could avoid it; and the many varied studies made by him, as well as those by Mulready and other artists, will show how thoroughly the same truth is appreciated by all those who have excelled most in the conduct of the story in their works.

In view of the interest which thus attaches to such studies, it is to be hoped that opportunities may hereafter occur of still further increasing in this direction the value of Mr. Sheepshanks' gift, by obtaining, as far as possible, all the sketches and drawings for at least a few of the principal pictures comprised in this national collection.

Another value belongs to some of these drawings as illustrating the advance of the individual from the student into the artist, and exhibiting the increased power and facility that arise from knowledge. Accordingly, the *dates* on the various works are sometimes of marked importance. This source of interest may be exemplified by a small number of very early drawings by Sir E. Landseer, Nos. 48 to 56; some of them, the productions of his mere childhood, yet showing even at the age of five years, the bent of his mind to that branch of art which his after career has so fully illustrated.

The careful drawings of figures, heads, hands, and draperies which form part of the collection—while they will serve to remove entirely the imputation that British artists are indifferent draughtsmen,—will show the student-artist the pains and labour by which their predecessors have achieved *their reputation*; and the public—ever unwilling to admit that *genius* is other than a happy inspiration,

accomplishing all its works without study or toil—will see that even those who must be acknowledged to possess it in the fullest sense, have yet shown that labour is the price which must ever be paid for excellence.

It is to be confessed, however, that the practice of artists as regards sketches and studies is very varied, —and that while some, like Wilkie, Mulready, Cope, &c., make many sketches before commencing, and studies during the progress of their pictures, others deem such a mode of proceeding objectionable, as exhausting their interest in their work and deadening the freshness of the first thought. Some even go so far as to think out their works wholly on the canvas. These, however, are the few, and the contrary has in all ages been the practice of the greatest and most original minds. Nor do we find that it has conduced to tameness and insipidity,—but rather to the refining and perfecting the first and vigorous idea.

It is, however, to be remembered that the conduct of the picture by previous studies and drawings was a necessity with many of the old masters; and hence, perhaps, in some degree the prevalence of the practice, since at least all those who worked in fresco were obliged to prepare studies and a complete cartoon of the whole arrangement of the work before proceeding to paint it on the wall. This cartoon was traced, or pricked and pounced on to the prepared ground, and the several parts, as the painter proceeded with the picture, being cut out from the cartoon, formed the studies from which the work was, piece by piece, rapidly executed. Fresco painting has only of late years been introduced into this country, and the commissions for such works confined to a few. The head by Dyce (No. 166), cut for the purpose described above, from the cartoon of a fresco of "Neptune giving Britannia the Empire of the Sea," painted at Osborne for Her Majesty, forms a good specimen of the practice, while the studies of drapery by Herbert (Nos. 175 to 179), are such as are made in the preparation of the cartoon, in this instance one of those in the vestibule of the House of Lords, the "Lear and Cordelia."

As another instance of the production of artists' sketches, and as illustrating the facility of invention and execution obtained through practice, the two drawings by Leslie (Nos. 58 and 59) may deserve a passing remark. These works were produced at meetings of the Sketching Society. This society, which existed for many years (and has brought into existence a multitude of sketches), consisted of a small

number of artists who met by turns at each other's houses. The host of the evening provided the necessary drawing materials, and when the party were ready to commence sketching, and not until then, proposed the subject for the evening, to be treated by each according to his own fancy. They began their sketches at seven o'clock, and at ten these were gathered in completed, and the members, while partaking of a simple supper, freely criticized each other's labours. On breaking up for the evening the whole of their works were left for their entertainer. As the Society consisted both of landscape and figure painters, and sometimes invited a sculptor friend to join them, the treatments of the same subject (sometimes a single word) were very varied.

On one occasion, it is said that the Queen, wishing to test that the sketches were actually invented and executed impromptu, desired to give the subject for the evening. It was selected by Her Majesty, and sent by a messenger when the party were actually assembled. When the given time had elapsed, the same messenger carried the whole of the sketches to the Palace for inspection. The subject given was the word "Desire," and many of the sketches made on that occasion are said to have been of peculiar excellence and fancy.

R. R.

INVENTORY
OF
BRITISH WATER-COLOUR PICTURES,
AND CHALK DRAWINGS AND SKETCHES.

Part of the Historical Collection of Water-Colour Pictures has been removed down stairs in order to accommodate (until a proper room is prepared)—

The Ellison Collection of Water-Colour Paintings.

This Collection of 50 pictures has been presented for public instruction, and for the purpose of forming

A NATIONAL COLLECTION OF WATER-COLOUR PAINTINGS;
by Mrs. Ellison of Sudbrooke Holme, Lincolnshire, acting in the spirit of the wishes of her late husband, Richard Ellison, Esq., who intended that some part of his collection should ultimately be bequeathed to a public gallery.

All the works which are the property of the Nation are contained in the accompanying Inventory. Those given by Mr. Sheepshanks have the initials J. S., to those of Mrs. Ellison her name is attached; the rest, with a few exceptions, have been purchased to add to the collection. Those of which the exhibition for the gratification and instruction of the Public has, for a limited period, been permitted by their several proprietors, have the name of the owner added to the title affixed to the frame, and are not to be found in the Inventory.

N.B.—REFERENCE TO THE INVENTORY SHOULD BE MADE IN THE ALPHABETICAL ORDER OF THE ARTIST'S NAME, the numbers being only the registering number of each work. All the works contained in this Inventory are not to be found at any given time on the walls of the exhibition; many are circulated on loan to the provinces.

b. . ANDSELL, R., A.R.A.

221.—THE SENTINEL “A STAG ALARMED.” (Etching on copper.)

b. 1768. ALEXANDER, Wm. d. 1816.

453.—ON ONE OF THE RIVERS OF CHINA. (Water colour.)

b. ATKINS. d.

576.—THE FRIGATE. (Water colour.)

b. BARRETT, G. d. 1842.

154.—MARKET GARDEN AT CHELSEA. (Water colour.)

435.—TIVOLI, SUNSET. (Water colour.)

501.—A CLASSIC COMPOSITION. (Water colour.) (R.E.)

b. . BEDFORD, THE DUCHESS OF.

413.—GAMEKEEPER AND DOGS. (Etching on copper.) (J.S.)

b. . BENTLEY, JOHN.

346.—HARWICH FROM THE SEA. (Water colour.)

502.—YARMOUTH FISHING BOATS. (Water colour.)
(R. E.)

b. 1824. BOWLER, H. A.

562.—LUCCOMBE CHINE, ISLE OF WIGHT. (Water colour.)

b. . BRAGG. d.

451.—BATTERSEA. (Water colour.)

452.—BATTERSEA FIELDS (now Battersea Park.) (Water colour.)

b. 1805. BRANDARD, R.

1.—ROCK AT HASTINGS. (Water colour.)

b. 1808. BROCKEY, C. d. 1855.

2.—THE BLONDE, Female Head. (Coloured chalk.)

3.—THE BRUNETTE, ditto. (Coloured chalk.)

b. BUCKLE. d.

552.—REDGRAVE HALL. (Water colour.)

b. . BURNETT, JOHN.

94.—COTTAGE NEAR HASTINGS. (Water colour.)

b. 1742. BYRNE. d. 1805.

434.—THE FERRY AT TWICKENHAM. (Water colour.)

b. 1779. CALLCOTT, Sir A. W., R.A. d. 1844.

4.—STUDIES of COMPOSITION, 8 in one frame. (Pencil)

5.—LUGGER MAKING FOR THE MOUTH OF A HARBOUR.
(Pencil)

6.—COAST SCENE—FISHING SMACK LYING TO. (Indian
ink and chalk)

7.—ROCKS AND SEA—ISLE OF WIGHT. (Chalk).

9.—RIVER VIEW, WITH BRIDGE AND CATHEDRAL.

247.—AN OLD MAN'S HEAD. (Etching on copper.)
(J. S.)

b. . CARPENTER, Mrs. Wm.

95.—STUDY from NATURE. (Water colour.)

b. CATTON, Junr. d.

622.—Four small drawings of ANIMALS for book illustrations. (Water colour.)

b. . CATTERMOLE, G.

503.—HAMILTON OF BOTHWELLHAUGH ABOUT TO SHOOT
THE REGENT MURRAY. (Water colour.)
(R. E.)

504.—THE RAISING OF LAZARUS. (Water colour.)
(R. E.)

505.—CELLINI AND THE ROBBERS. (Water colour.)
(R. E.)

506.—PIRATES AT CARDS. (Water colour.) (R. E.)

507.—LADY MACBETH. (Do.) (R. E.)

508.—THE ARMOURER'S TALE. (Do.) (R. E.)

509.—LANDSCAPE. (Do.) (R. E.)

b. 1780. CHALON, ALFRED, R.A. d. 1860.

470.—FLORA AND ZEPHYR. (Water colour.)

b. . CHALON, JOHN, R.A. d. 1854.

- 471.**—FLORA AND ZEPHYR. (Water colour.)
568.—A WELSH LANDSCAPE. (Do.)
569.—A RIVER SCENE. (Do.)
576.—A RIVER SCENE IN DEVONSHIRE. (Water colour.)

b. 1803. CHAMBERS, G. d. 1840.

- 510.**—A WINDY DAY. (Water colour.) (R. E.)
511.—ON THE THAMES. (Do.) (R. E.)

b. CHARLOTTE, H.R.H. THE PRINCESS.

- 258.** HEAD OF HANNIBAL. (Etching on Copper.)

b. 1781. CLENNEL, LUKE. d. 1840.

- 342.**—THE PRESS-GANG. (A sketch in sepia.)
586.—THE SAWPIT. (Water colour.) (The gift of H. VAUGHAN, Esq.)

b. 1741. CLEVELEY. d. 1786.

- 472.**—LIMEHOUSE HOLE. (Water colour.)

b. 1811. COOKE, E. W., A.R.A.,

- 15.**—BRIGHTON SANDS. (Water colour.)
16.—SEA GROYN AT HASTINGS. (Water colour.)
17.—LOBSTER POTS. (Do.)
18.—Study for Picture of "MENDING THE BAIT NETS." (Water colour.)
96 to 99.—Study of FISH BASKETS ON THE COAST OF NORMANDY. (Pencil.)
100.—UPNOR—slight sketch. (Water colour.)
101 to 104.—WINDMILLS, BLACKHEATH. (Water colour.)
105.—Study for Picture entitled "THE ANTIQUARY'S CELL."
106.—HULKS IN PORTSMOUTH HARBOUR. (Water colour.)
107.—Study of ARMOUR. (Water colour, varnished.)
108.—Study of WEEDS. (Do.)
109.—LONDON BRIDGE, WITH BOATS, &c. (Two drawings, tinted.)
110.—LONDON BRIDGE
111.—ON THE THAMES. (Tinted sketch.)
112.—NEAR BATTERSEA. (Do.)

b. 1788. COLLINS, WM., R.A. d. 1847.

- 10.**—The YOUNG BOAT-BUILDERS. Sketch for picture of "SEAFORD." (Pencil.)
11.—COAST SCENE. (Water Colour.)
12.—Studies of ENGLISH SCENERY. 4 in one frame (Water colour.)
13.—THE RIVER SIDE. (Water colour.)
14.—STREET IN NAPLES, WITH CASTLE OF ST. ELMO. (Water colour.)

b. 1811. COPE, C. W., R.A.

- 19.**—SLEEPING CHILD. Life Study. (Chalk.)
20.—Study for Picture of "PALPITATION." (Chalk.)
21, 22.—Study for "THE COTTAR'S SATURDAY NIGHT." (Chalk.)
23.—Study of a KNEELING CHILD, for Picture of "THE PENITENT'S RETURN." (Chalk.)
24.—Study of HANDS, from life. (Coloured chalk.)
25.—YOUTH AND AGE. (Pen and ink.)
26.—Sketch for Picture of "THE TRUANTS." (Pen and ink.)
27.—Study of HANDS. (Chalk.)
28.—PRAYER, Old Man's Head. (Chalk.)
155.—Study of FEMALE HANDS, for the Picture of "THE SISTERS." (Chalk.)
156.—Study of HANDS of BRABANTIO, in the Picture of "OTHELLO." (Chalk.)
157.—Study of a HEAD in Picture of "THE DEATH OF CARDINAL WOLSEY." (Chalk.)
158 and 159.—Studies of FEMALE FIGURE. (Pen and ink.)
160 and 161.—Studies of FEMALE FIGURE in the Picture of "THE CUP OF COLD WATER." (Chalk.)
162.—Study of CHILD for the same picture. (Chalk.)
223.—THE STOLEN KISS. (Etching on steel.)
234.—THE COMPANIONS. (Etching on copper.)
493.—THE FIRST PREACHING OF CHRISTIANITY IN BRITAIN. (Sepia tinted.)

b. 1787. COOPER, ABM., R.A.

- 406.**—THE COMBAT. (Etching on copper.) 3 states of the plate. (J. S.)
407.—ASS AND DRIVER. (Etching on copper.) 2 states of the plate. (J. S.)

- 408.**—THE POTTER AND HIS ASS. (Etching on copper.)
3 states of the plate. (J. S.)
- 409.**—DOGS' HEADS. (Slight etching on copper.) (J. S.)
- 410.**—A SLEEPING DOG. (Do.) (Do.)
- 411.**—ASSES AND HORSES. (Do.) (Do.)
- 412.**—AN ASS TIED UP AT A STABLE-DOOR. (Slight
etching on copper.) (J. S.)

b. COOPER, SYDNEY, A.R.A.

- 347.**—A RIVER SCENE WITH CATTLE. (Water colour.)
- 513.**—COWS IN A LANDSCAPE. (Water colour.) (R. E.)
- 514.**—SHEEP IN A LANDSCAPE. (Do.) (Do.)

b. 1737. COPLEY, J. S., R.A. d. 1815.

- 612.** }
613. }
614. }
615. }
616. } Ten Studies in Chalk on tinted paper for the
617. } Picture of "THE SIEGE OF GIBRALTAR."
618. }
619. }
620. }
621. }

b. 1740. COSWAY, R., R.A. d. 1821.

- 611.**—PORTRAIT OF THE EARL OF CARLISLE. (Minature
on ivory.)

b. 1780. COTMAN, J. S. d. 1843.

- 496.**—THE CRYPT OF AN ABBEY. (Water colour.)
- 589.**—A GATEWAY IN A NORMAN TOWN. (Water colour.)
- 590.**—A COVERED PORTAL TO A CHURCH. (Do.)
- 591.**—MARKET PLACE AND CHURCH SPIRE, NORMANDY.
(Water colour.)

b. 1793. COX, DAVID, Sen. d. 1858.

- 163.**—STREET IN BEAUVAIS.
- 330.**—A WATER MILL NEAR BETTWS-Y-COED. (Water
colour.)
- 331.**—BATTERSEA FIELDS, FROM MILLBANK. (Water co-
lour.)
- 332.**—A FOREST SCENE. (Water colour.)

- 333.**—THE GATEWAY OF RHUDDLAN CASTLE (Water colour)
334.—THE BELATED TRAVELLER. (Water colour)
335.—THE RIVER THAMES AND WINDSOR CASTLE (Water Colour.)
336.—MORNING—A Welsh View. (Water Colour.)
426.—A MOUNTAIN GLEN. (Do.)
427.—A DISTANT VIEW OF WINDSOR. (Do.)
428.—DISTANT HILLS. (Do.)
429.—LANDSCAPE WITH BRIDGE. (Do.)
512.—A CORNFIELD. (Do.) (R. E.)
564.—COLLEGE NEAR NORWOOD. (Do.)

b. . COZENS, J. d. 1799.

- 385.**—A LAKE SCENE. (Water colour,
497.—THE CHIGI PALACE NEAR ALBANO. (Do.)
498.—VIEW IN SICILY. (Do.)

b. 1811. CRESWICK, T., R.A.

- 225.**—EVENING ON THE COMMON. (Etching on copper.)
226.—THE EVENING WALK. (Do.)
227.—THE WATER MILL. (Do.)
228.—AN INLAND STREAM. (Do.)

b. 1767. CRISTALL, JOSHUA. d. 1847.

- 422.**—BORROWDALE, CUMBERLAND. (Water colour.)
444.—THE YOUNG FISHER BOY. (Do.)
488.—HORSE AND CART. (Do.)

b. 1769. CROME, J. d. 1821.

- 213.**—NEAR MAGDALEN GATE, NORWICH. Presented by
 J. C. Robinson, Esq.
214.—KING STREET, NORWICH. (Do.)

b. 1793. DANBY, F. A.R.A. d. 1861.

- 480.**—ON THE AVON, NEAR BRISTOL. (Water colour.)

b. . DAVIDSON, G.

- 433.**—ON THE HILL AT ST. LEONARD'S. (Water colour.)

b. DELAMOTTE. d. 1863.

- 557.**—CANTERBURY. (Pencil drawing.)
558.—BRUGES. (Water colour.)
559.—LIEGE. (Do.)
595.—CHRISTCHURCH, FROM THE HENKSEY MEADOWS.
(Water colour.)
596.—ON THE SCHELDT, ANTWERP IN THE DISTANCE.
(Do.)

b. 1783. DE WINT, P., d. 1849.

- 328.**—A LANDSCAPE WITH CATTLE. (Water colour.)
329.—THORNBURY CASTLE, GLOUCESTERSHIRE. (Do.)
476.—GATEWAY AT LINCOLN. (Do.)
515.—THE CRICKETERS. (Do.) (R.E.)
516.—NOTTINGHAM. (Do.) (R.E.)
517.—WALTON-ON-THAMES. (Do.) (R.E.)
563.—THE HAY HARVEST. (Do.)

b. 1778. DORRELL, E. d. 1857.

- 606.**—ON THE THAMES. (Water colour.)

b. 1806. DYCE, W., R.A. d. 1864.

- 164, 164*, and 165.**—Studies for the Fresco of THE
BAPTISM OF ETHIELBERT. (Chalk.)
166.—Head from the Cartoon of "NEPTUNE GIVING TO
BRITANNIA THE EMPIRE OF THE SEA." Painted
in Fresco for Her Majesty at Osborne. (Char-
coal.)
167.—Study for Picture of THE CONSECRATION OF
ARCHBISHOP PARKER.
168.—"DESIGN" personified as a Female Figure.
Drawing prepared for the cover of the Govern-
ment Drawing Book.
169.—Study for Picture THE ENTOMBMENT IN NECTON
CHURCH, NORFOLK.
170.—LIFE STUDY OF A BOY. (Chalk.)
171.—LIFE STUDY OF A FEMALE. (Pencil)
172.—Studies for Female Figure for Fresco of "THE
TEMPTATION OF SIR PERCEVAL," in the House
of Lords.
173.—LIFE STUDY OF AN INDIAN. (Chalk.)
174.—GLENLAER, DUMFRIESSHIRE. (Water colour.)

b. FRANCIA, L. d.

469.—FISHING CRAFT. (Water colour.)

588.—COTTAGES IN A VALLEY. (Do.)

623.—INTERIOR. (Sepia.)

b. 1754. FARINGTON, J. Rt. R.A. d. 1788.

487.—LAKE AND MOUNTAINS. (Water colour.)

587.—THE OLD MANOR HOUSE. (Do.)

b. 1787. FIELDING, COPLEY. d. 1855.

518.—THE VALE OF IRTHING. (Water colour.) (R.E.)

519.—THE SOUTH DOWNS. (Do.) (Do.)

b. 1802. FINCH, F. O. d. 1862.

598.—RUINS.—A classic composition. (Water colour.)

b. . FRIPP, GEO. A.

567.—A COUNTRY CHURCH. (Water colour.)

b. . FROST, E. W., A.R.A.

282.—A SEA NYMPH. (Etching on steel.)

b. 1727. GAINSBOROUGH, T., R.A. d. 1788.

594.—CARRYING LAMBS. (Chalk drawing.)

b. . GAUERMANN, F.

307.—SHEEPHANKS SCHAF. (Etching on copper.) (J.S.)

308.—THE FOX AND COCK. (Do.) (Do.)

309.—A BEAR. (Do.) (Do.)

310.—A BULL'S HEAD. (Do.) (Do.)

311.—A BULL'S HEAD. (Do.) (Do.)

312.—HEADS OF A COW AND A HORSE (Do.) (Do.)

313.—HE AND SHE GOAT. (Do.) (Do.)

314.—GOATS. (Do.) (Do.)

315.—KIDS. (Do.) (Do.)

316.—A FOX. (Do.) (Do.)

317.—GOAT AND KIDS. (Do.) (Do.)

b. 1791. GEDDES, A., A.R.A. d. 1844.

113.—IL BOURGUINONE. Portrait from the Florentine Gallery. (Chalk.)

265.—A BURGOMASTER. (Etching on copper.) (J.S.)

266.—HEAD OF A YOUNG MAN. (Do.) (Do.)

- 267.**—A CIRCASSIAN CHIEF. (Etching on copper.) (J.S.)
268.—HEAD OF AN ENGLISHWOMAN. (Do.) (Do.)
269.—MR. CHALMERS. (Do.) (Do.)
270.—SKIRVIN—, crayon painter. (Do.) (Do.)
271.—SKIRVIN—, crayon painter. (Do.) (Do.)
272.—HENRY BROADWOOD, ESQ. (Do.) (Do.)
273.—ALEXANDER NASMYTH. (Do.) (Do.)
274.—B. BLATCHFORD, ESQ. (Do.) (Do.)
275.—WM. MARTIN. (Do.) (Do.)
276.—A CHILD AND FRUIT. (Do.) (Do.)
277.—LADY HARRIET DRUMMOND. (Do.) (Do.)
278.—PORTRAIT OF AN OLD MAN. (Do.) (Do.)
279.—A MALE PORTRAIT. (Do.) (Do.)
280.—PORTRAIT OF J. SHEEPHANKS, ESQ. (Do.) (Do.)
281.—AN OLD WOMAN EXAMINING A RING. (Do.) (Do.)
281*.—HEAD OF AN OLD LADY IN A VELVET CAP. (Etching on Copper.) (J. S.)
282.—HEAD OF AN OLD MAN IN A BROAD-FLAPPED HAT. (Etching on Copper.) (J. S.)
283.—VANDYCK. (Etching on Copper.) (J. S.)
284.—A YOUNG MAN WITH MOUSTACHE. (Etching on Copper.) (J. S.)
285.—THE SOLDIER. (Etching on Copper.) (J. S.)
286.—CHRIST DISPUTING WITH THE DOCTORS. (Etching on Copper.) (J. S.)
287.—ITALIAN LANDSCAPE. (Etching on Copper.)
288.—WHIM, PEEBLES-SHIRE (Do.) (Do.)
289.—GREENWICH PARK. (Do.) (Do.)
290.—A WOODY LANDSCAPE. (Do.) (Do.)
291.—PECKHAM RYE. (Do.) (Do.)
292.—THE MARGIN OF A RIVER. (Do.) (Do.)
294.—THE BORESTONE, STIRLINGSHIRE. (Do.) (Do.)
295.—HALEFORD ON THAMES. (Do.) (Do.)
295.—A GROUP OF TREES. (Etching in dry point. (J. S.)
296.—A LANDSCAPE. (Etching on copper.) (J.S.)
297.—A PORTRAIT (Etching in dry point.) (Do.)
298.—A CHILD SLEEPING. (Etching on copper.) (J. S.)
299.—THE SLEEPY LISTENER (Do.) (Do.)
300.—AN OLD MAN SLEEPING. (Do.) (Do.)
301.—ETCHING, AFTER REMBRANDT. (Do.) (Do.)
302.—AN OLD WOMAN.—AFTER REMBRANDT. (Etching on copper.) (J. S.)

304.—A SOLDIER'S HEAD — AFTER REMBRANDT. (Etching on copper) (S. S.)

305.—A BOY FEEDING WITH A SPOON. (Etching on copper) (J. S.)

306.—A FIGURE, SERVING AS A WATCH-STAND. (Etching on copper.) (J. S.)

318.—THE INFANTA ISABELLA. (Etching on copper.) (J. S.)

319.—ST. ANN'S HILL, NEAR CHERTSEY. (Etching on copper) (J. S.)

b. GESSNER, C. d.

493.—HORSES AT A POOL. (Water colour.)

494.—HORSES IN A STORM. (Do.)

b. GILFILLAN. d.

489.—A SCOTCH LOCH. (Water colour.)

b. 1773. GIRTIN, T. d. 1802.

380.—A VIEW ON THE WHARFE. (Water colour.)

499.—RIVAUDX ABBEY, YORKSHIRE. (Water colour.)

b. 1767, GLOVER, JO. d. 1849.

478.—TIVOLI. (Water colour.)

b. . HAAG, C.

520.—IN THE SABINE HILLS. (Water colour.) (R. E.)

b. . HAGHE, LOUIS.

521.—AN EMEUTE IN LOUVAIN IN THE OLDEN TIME (Water colour.) (R. E.)

522.—A GUARD ROOM. (Water colour.) (R. E.)

b. 1740. HACKERT, C. d. 1800.

479.—GENEVA. (Water colour.)

b. 1751. HAMILTON, R. S., R.A. d. 1801.

455.—EVE AND THE SERPENT. (Water colour.)

b. 1782. HAVELL, W. d. 1857.

382.—WINDSOR ON THE THAMES. (Water colour.)

566.—VIEW OF HASTINGS. (Do.)

b. 1797. HARDING, J. D.

338.—POLLARDS IN WINDSOR MEADOWS. (Water colour.)

b. 1786. HAYDON, B. R. d. 1846.

215.—A DRAWING ON BROWN PAPER. (Chalk.)

b. 1744. HEARNE, WM. d. 1817.

484.—RANGERS COTTAGE, HYDE PARK. (Water colour.)

456.—A VILLAGE ALEHOUSE. (Water colour.)

b. HEAPHY, B. d.

(Finished by R. R. REINAGLE, R.A.)

604.—THE WOUNDED LEG. (Water colour.)

b. 1810. HERBERT, J. R., R.A.

175.—Studies for "CORDELIA" in the Fresco in the House of Lords. (Chalk and pencil.)

176 to 179.—STUDIES for the same Fresco. (Chalk.)

180, 181, 182.—Studies of Heads for the Fresco of "MOSES," in the Houses of Parliament. (Chalk.)

183, 184.—Study for the Picture of CHRIST AND THE WOMAN OF SAMARIA.

185.—Study for KING EDWARD THE CONFESSOR AND THE PILGRIM. (Pencil.)

186.—THE VIRGIN AND CHILD. (Pencil.)

b. 1795. HILLS, ROBT. d. 1844.

523.—DEER IN LANDSCAPE. (Water colour.) R. E.

575.—THE BROKEN PLOUGH. (Do.)

603.—TWO WILD BOARS IN A WOOD. (Water colour.)

b. . HOOK, JAMES CLARK, A.R.A.

229.—A FEW MINUTES BEFORE DINNER TIME. (Etching on copper.)

230.—THE FISHERMAN'S GOOD NIGHT. (Etching on copper.)

233.—"COLIN, THOU KENNEST THE SOUTHERN SHEP-HERD BOY." (Etching on copper.)

b. 1800. HOLLAND, JAMES.

29 to 46.—Series of 18 Sketches in Portugal. (Water colour.)

29.—CONVENT DA SERRA.

30.—VILLA DA CONDE.

31.—CINTRA.

32.—MOORISH PALACE, CINTRA.

33.—TORRE DE MARCO.

34.—ALCOBACO.

35.—TORRES VEDRAS.

36.—COIMBRA.

37.—S. FRANCISCO.

38.—TORRE DOS CLERIGOS.

39.—CHURCH OF S. FRANCISCO.

40.—A MOORISH CASTLE AT MAFRA.

41.—PORTO DE MOZ.

42.—MAUVALVO PALACE.

43.—ENTRANCE OF THE DOURO.

44.—PART OF THE OLD TREASURY, LISBON.

45.—LEIRIA.

46.—OPORTO.

47.—NYMWEGEN ON THE RHINE.

b. 1817. HORSLEY, J. CALLCOTT, A.R.A.

242.—OLD GRANNIE AND HER WEE NAN. (Etching on copper.)

243.—"SAY, NOT AT HOME." (Do.)

244.—KEPT WAITING. (Do.)

b. 1827. HUNT, WM. HOLMAN.

245 —THE ABUNDANCE OF EGYPT. (Etching on copper.)

b. 1790. HUNT, W.

253.—A COUNTRY SEAT. (Etching on copper). (J. 3.)

339.—A MULATTO BOY. (Water colour.)

340.—A COAST GUARDSMAN. (Do.)

341.—BOY AND GOAT. (Do.)

350.—A COTTAGE DOOR. (Do.)

524.—THE MONK. (Do.) (R. E.)

525.—PLUMS. (Do.) (R. E.)

526.—A BROWN STUDY. (Do.) (R. E.)

b. 1750. IBBETSON, JULIUS C. d. 1817.

448.—THE SAILOR'S RETURN HOME.

b. INCE, J. M. d.

602.—A STREET IN THE SUBURBS OF ———.
(Water colour.)

b. 1778. JACKSON, J., R.A. d. 1831.

127 to 153.—Series of 26 slight Sketches in HOLLAND and BELGUIM, from the travelling sketch-book of the artist, in five frames. (Chalk and pencil.) (J.S.)

b. JACKSON, S. P.

527.—A HAZY MORNING. (Water colour.) (R E.)
528.—ON THE HAMOAZE, PLYMOUTH. (Do.) (R.E.)
529.—TOWING A DISABLED VESSEL. (Do.) (R.E.)

b. 1802. LANDSEER, SIR EDWIN, R.A.

48 to 56.—Early Drawings of ANIMALS, 9 in one frame. (Pencil and water colour.)

57.—STAGS' HEADS AND DOG. (Chalk.)

114 to 117.—RECOLLECTIONS OF SIR WALTER AND LADY SCOTT; and other slight sketches in pen and ink.

387.—A DEER HOUND. (Etching on copper.) (J. S.)

388.—An IMPRESSION of the foregoing. (Retouched by Landseer's father.) (J. S.)

389.—DOGS AND RABBITS. (Etching on copper.) (J. S.)

390.—Another on plain paper. (J. S.)

391.—DEER HOUNDS. (Etching on copper.) (J. S.)

392.—DOGS AND FROG. (Do.) (Do.)

393.—BEGGING DOG. (Do.) (Do.)

395.—THE TWO PET DOGS. (Do.) (Do.)

396.—DEAD DEER AND EAGLES. (Do.) (Do.)

397.—LOW LIFE. (Do.) (Do.)

- 393.**—CARRYING THREE. (Etching on copper.) (J. S.)
399.—RETURNING FROM DEER STALKING. (Do.) (Do.)
400.—ASSES AND HORSES. (Do.) (Do.)
401.—A SHEEP DOG. (Do.) (Do.)
402.—A LIME KILN. (Do.) (Do.)
402A.—Another impression. (Do.) (Do.)
403.—A HIGHLAND LANDSCAPE. (Do.) (Do.)
404.—HEADING FOR A GAME LIST. (Do.) (Do.)
405.—HEADING FOR A GAME LIST. (Do.) (Do.)

b. 1769. LAWRENCE, SIR THOMAS, P.R.A. d. 1830

- 417.**—A YOUNG LADY. (Etching on copper.) (J. S.)

b. 1794. LESLIE, C. R., R.A. d. 1859.

- 58.**—DON QUIXOTE AND THE SHOWMAN'S LION. (Tinted sketch.)
59.—SCENE FROM "PEREGRINE PICKLE." (Tinted sketch.)
118.—MOTHER TEACHING. (Pen and ink.)
197.—ARRANGING THE HEAD DRESS. (Pen and ink.) (J. S.)
198.—THE GUITAR. (Pen and ink.) (J. S.)

b. . LEITCH, W. L.

- 530.**—SCENE IN THE HIGHLANDS. (Water colour.) (R. E.)

b. . LEWIS, J. F., A.R.A.

- 263.**—THE DUKE OF BUCCLEUCH. (Mezzotint on copper.) (J. S.)
531.—A STUDY OF A FOX. (Water colour.) (R. E.)
532.—HALT IN THE DESERT. (Do.) (Do.)
565.—PEASANTS OF THE BLACK FOREST. (Do.) (Do.)

b. 1792. LINNELL, JOHN.

- 256.**—SHEEP IN THE SHADE. (Etching on copper.) (J. S.)

b. . LIOTARD.

- 187.**—TURK, SEATED. (Coloured chalk.)
500.—PROFILE PORTRAIT. (Crayons.)

b. . LOCKE, REV. W.

- 416.**—GIRL AND BOY. (Etching on copper.) (J. S.)

b. 1730. LOUTHERBOURG, J. P., R.A. d. 1812.

553.—A STORM. (Tinted drawing.)

b. . MAC CALLUM, A.

348.—BRECHES AT EPPING. (Water colour.)

349.—AN OLD OAK AT WINDSOR. (Water colour.)

b. 1780. MACKENZIE, F. d. 1847.

533.—THORNTON ABBEY. (Water colour.) (R. E.)

534.—LINCOLN, FROM THE CLOISTERS. (Do.) (Do.)

b. . Mc CLOY.

572.—BLACK GRAPES. (Water colours.)

b. MALTON, JAMES. d.

492.—CAPEL STREET, DUBLIN, WITH THE ROYAL EX-
CHANGE IN THE DISTANCE. (Water colour.)

b. . MARTIN, J.

578.—NEAR DOVER. (Water colour.)

b. 1789. MARTIN, JOHN. d. 1854.

535.—RICHMOND PARK. (Water colour.) (R. E.)

b. 1829. MILLAIS, JN. EVERETT, A.R.A.

247.—THE YOUNG MOTHER. (Etching on copper.)

b. 1786. MULREADY, W., R.A. d. 1863.

60.—Study for Picture of "PUNCH." (Chalk.)

61.—Sketch of BOYS WRESTLING, from Picture of
"THE CONVALESCENT."

62.—Life study of a GIRL AND CHILD, for the Picture
of "FIRING THE CANNON." (Chalk.)

63.—THE PROFILE ON THE WALL. Sketch for Picture
of "THE ORIGIN OF A PAINTER." (Chalk.)

64.—Life Study of a MALE FIGURE, and two LAND-
SCAPE Studies.

65.—LANDSCAPE WITH CATTLE.

66.—BLACKHEATH PARK. (Pen and ink.)

67.—COTTAGES. (Pencil.)

- 68 to 72.**—Two Landscape Sketches with Boys FISHING ; and three Studies for the Picture of "THE PARBER'S SHOP." (Pen and ink).
- 74.**—LIFE Study. (Grey and red chalk.)
- 75.**—Study for the Portrait of MR. SHEEPSHANKS. (Pen and sepia.)
- 76 and 77.**—Sketch for the HOUSEKEEPER in the same Picture and for the ORNAMENTED FIREPLACE. (Pen and ink.)
- 78.**—PORTRAIT OF MR. SHEEPSHANKS. (Pen and sepia.)
- 199.**—A COTTAGE. (Pencil) (J.S.)
- 200.**—PROFILE OF A LADY. (Pencil.) (J.S.)
- 211.**—LESSONS AND PLAY. (Drawing on Zinc.) Presented by H. Cole, Esq., C. B.
- 320.**—An Academy Study of a YOUNG MAN. (Chalk.)
- 321.**—An Academy Study of a FEMALE. (Do.)
- 322.**—An Academy Study of a MAN SEATED. (Do.)
- 323.**—An Academy Study of a MALE FIGURE. (Do.)
- 324.**—An Academy Study of a FEMALE SEATED. (Do.)
- 325.**—An Academy Study of a FEMALE SEATED ON THE GROUND. (Chalk.)
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- 418.**—A LIFE Study of a FEMALE. (Black and white chalk.) (J.S.)
- 410.**—PORTRAIT OF THE REV. RICHARD SHEEPSHANKS, M.A. (Chalk.) (J.S.)
- 424.**—PORTRAIT OF JOHN SHEEPSHANKS, Esq, the donor of the Collection. (J.S.)

b. MUNN, P. S. d.

- 440.**—A COUNTRY ROAD. (Water colour.)

b. . NASH, JOSEPH.

- 430.**—EAST END OF THE CATHEDRAL OF ST. JACQUES AT DIEPPE. (Water colour.)
- 433.**—ROCHESTER. (Do.)
- 432.**—STUDY FOR "THE HALL AT SPEKE" (Do.)
- 536.**—SPEKE HALL. (Do.) (R.E.)

b. 1782. NASH, F. d. 1831.

491.—THE WATERWORKS AT VERSAILLES. (Water colours.)

577.—TINTERN ABBEY. (Do.)

b. 1786. NASMYTH, PATRICK. d. 1831.

254.—LANDSCAPE. (Etching on copper—after “Both.”)
(J. S.)

255.—LANDSCAPE. (Etching on copper—after “Both” or
“Berghem.”) (Do.)

b. 1753. NICHOLSON, F. d. 1844.

421.—RHAIDR MAWR. (Water colour.)

445.—A RIVER SCENE. (Do.)

b. . OAKLEY, O.

537.—PRIMROSE GATHERERS. (Water colour.) (R.E.)

b. . O’NEIL, GEO. B.

240.—THE BARBER. (Etching on copper.)

241.—THE WELCOME. (Do.)

b. 1786. OWEN, S. d. 1857.

449.—A SEA PIECE. (Water colour.)

450.—PASSENGERS TO A SHIP UNDER WEIGH. (Do.)

495.—LUGGERS ON THE SHORE. (Do.)

b. . PALMER, SAMUEL.

235.—THE RISING MOON. (Etching on copper.)

236.—THE SLEEPING SHEPHERD—EARLY MORN. (Etch-
ing on copper.)

538.—GOING TO SEA. (Water colour.) (R.E.)

b. . PAYNE, W. d.

384.—A VIEW OF HAREWOOD HOUSE. (Water colour.)

560.—A COMPOSITION. (Do.)

b. . PENLEY, AARON.

337.—A MOORLAND SCENE. (Water colour.)

b. 1765. POCOCKE, N. d. 1821.

439.—A MOUNTAINOUS COUNTRY.—(Water colour.)

b. . POWELL, J. d.

483.—BONCHURCH, ISLE OF WIGHT. (Sepia.)

551.—KESWICK LAKE. (Water colour.)

b. 1783. PROUT, SAMUEL d. 1825.

386.—A CASTLE ON THE SHORE. (Water colour.)

b. PUGIN, A., the Elder. d. 1832.

599.—ST. MARY'S CHURCH, OXFORD. (Water colour.)

b. PURSER, W. d.

601.—STREET VIEW IN SCOTLAND. (Water colour.)

b. 1800. PYNE, C. B.

425.—MARKET PLACE, VITRE. (Water colour.)

426.—OLD HOUSES AT VITRE. (Do.)

b. RAVEN, Rev. T. d.

624.—HELVELYN. (Water colour.)

625.—SEA VIEW FROM THE COAST. (Do.)

626.—LYNN IDWAL. (Do.)

627.—ST. DAVID'S HEAD, ST. BRIDE'S BAY. (Do.)

628.—LARKBERE. (Do.)

629.—THE DOWNS, THE GOODWIN SANDS IN THE DISTANCE. (Do.)

b. 1804. REDGRAVE, R., R.A.

79.—TRING, STUDY FROM NATURE. (Water colour.)

80.—FIR TREES—do. (Pencil.)

81.—Study of a Figure in the Picture of "THE COUNTRY COUSINS." (Chalk.)

82.—BROBDIGNAG FARMER LOOKING AT GULLIVER. (Chalk.) See Picture, No. 169.

83.—"KEPT IN." Study for Picture of "THE GOVERNESS." (Chalk.)

196.—THE CRUEL PARENT. Study for Picture of "THE OUTCAST." (Do.)

196.*—GIRL SKIPPING. Study of Figure in "THE GOVERNESS." (Do.)

222.—THE LOVERS' REVERIE. (Etching on copper.)

237.—MINISTERING ANGELS. (Etching on steel.)

b. REINAGLE, R. RICHARD, R.A. d. 1862.

438.—A MOUNTAIN STREAM. (Water colour.)

b. RICHARDSON, T. M.

539.—ON THE CLUNY. (Water colour.) (R. E.)

b. 1796. ROBERTS, D., R.A.

540.—THE PORCH AT ROSLYN. (Water colour.) (R.E.)

b. ROBINS, T. S.

541.—CALAIS HARBOUR. (Water colour.) (R. E.)

b. 1790. ROBSON, G. F. d. 1833.

84.—CHARLTON, KENT. (Water colour.)

542.—LOCH ACHRAY. (Do.) (R. E.)

b. 1743. ROOKER, M. A. d. 1801.

447.—ABBOTSBRIDGE, ST. EDMONDSBURY.

b. 1757. ROWLANDSON, T. d. 1827.

592.—THE OLD ELEPHANT AND CASTLE INN, NEWINGTON. (Water colour.)

b. 1725. SANDBY, PAUL, R.A. d. 1809.

383.—AN ANCIENT BEECH TREE. (Body colour.)

554.—LLANDAFF CATHEDRAL. (Water colour.)

561.—THE ROUND TEMPLE (Do.)

b. 1774. SASSE, R. d. 1849.

630.—CASTLE ON THE LIFFEY, IRELAND. (Water colour.)

631.—THE FALLS OF POWERSCOURT, IRELAND. (Do.)

b. 1765. SERRES, D. M., R.A. d. 1792.

573.—A MOUNTAINOUS COUNTRY WITH FIGURES. (Water colour.)

574.—A VILLAGE ON THE SEA SHORE. (Water colour.)

b. 1800. SIMSON, WM. d. 1847.

85.—EEL POTS—SKETCH FROM NATURE. (Water colour.)

86.—SCOTCH PEASANTS. (Do.)

87.—HEN AND CHICKENS.—Study for the Picture of AN INTERIOR, No. 182.

b. 1750. SMITH, JOHN. d. 1812.

454.—A VIEW IN THE VAL D'AOSTA, PIEDMONT. (Water colour.)

957.—TIVOLI. (Do.)

580.—CAMPANIA FROM CUMÆ LUCRINE LAKE. (Do.)

581.—TERRACINA. (Do.)

582.—OLD GATE OF ST. JOHN ROMA. (Do.)

583.—THE VALLEY OF CHAMOUNI. (Do.)

584.—ON THE TRIENTE, SAVOY. (Do.)

585.—NEAR CASTIGLIONE. (Do.)

b. . SHEPHERD, G. S. d.

442.—THE VALE OF HEALTH, HAMPSTEAD. (Water colour.)

600.—BRICK-KILNS.

b. 1798. STANFIELD, CLARKSON, R.A.

183.—DINANT ON THE MEUSE. (Water colour.)

543.—THE BIRTHPLACE OF CRABBE. (Do.) (R.E.)

b. STEPHANOFF, F. P. d.

605.—THE DEATH OF ABEL. (Water colour.)

b. STEPHANOFF, L. d.

490.—LOVERS. (Water colour.)

b. STEVENS, F. d.

441.—A COTTAGE IN A LANDSCAPE. (Water colour.)

b. 1755. STOTHARD, THOMAS, R. A. d. 1834.

189.—THE VICAR OF WAKEFIELD. (Indian ink.)

190.—THE SICKBED. (Indian ink.)

201 and 202.—SHAKESPEARE'S CHARACTERS, FIRST THOUGHTS AND STUDIES. (Pen and ink.) (J. S.)

203, 204, 205.—DESIGNS FOR MONUMENTS TO NELSON, FOX, AND HEBER.

212.—CORNELIA AND HER CHILDREN.

b. . SYKES, GODFREY.

571.—A SMITH'S SHOP. (Water colour.)

b. 1804. TAYLER FREDERICK.

- 238.**—PHEASANT SHOOTING. (Etching on copper.)
239.—TROOPS ON THE MARCH FORDING. (Do.)
544.—THE OTTER HOUNDS. (Water colour.) (R.E.)

b. TAVERNER. d. 1772.

- 443.**—A CLASSIC LANDSCAPE. (Water colour.)

b. . TOPHAM, F. W.

- 545.**—GALWAY PEASANTS. (Water colour.) (R. E.)

b. 1810. TOWNSEND, HENRY J.

- 191.**—LIONS AT NIGHTFALL. (Coloured chalk.)
192.—Study for Picture of "BURYING THE FAMILY PLATE."
193.—Study for the Cartoon of the "FIGHT FOR THE BEACON."
194.—CROMWELL

b. 1775. TURNER, J. M. W., R.A. d. 1851.

- 88.**—HORNBY CASTLE, LANCASHIRE. (Water colour.)
547.—WARKWORTH CASTLE. (Do.) (R. E.)

b. TURNER, W. d. 1863.

- 546.**—AT KINGSLEY BOTTOM. (Water colour.) (R. E.)

b. 1783. UWINS, THOMAS, R.A. d. 1857.

- 89.**—MERCURY AND PSYCHE. (Chalk.)
90.—CUPID AND PSYCHE. Study for a Picture painted for the Queen. (Chalk.)
{ **458.**—NOURJAHAD. (Water colour book illustrations.)
459.—CALYPSO.
460.—CHARLES XII. AT BENDER.
461.—HERCULES WITH THE DISTAFF.
462.—DONNA MENCIA AWAKING FROM HER TRANCE.
Gil Blas.
463.—DON QUIXOTE AND THE ABBESS.
466.—THE SAONE LYONS. (Pencil sketch.)

b. 1777, VARLEY, JOHN, d. 1842.

- 381.**—CADER IDRIS, NORTH WALES. (Water colour.)
436.—CONWAY, NORTH WALES. (Do.
437.—HOLY ISLAND. (Do.,
548.—LANDSCAPE COMPOSITION. (Do.) R. E.

b. VICKERS, A. G. d.

- 593.**—A COAST SCENE. Water colour.) (The gift of
 H. VAUGHAN, Esq.)

b. 1769. WARD, JAMES, R. A. d. 1839.

- 262.**—SHEEP. (Etching on copper.) (J. S.)

b. 1789. WALLIS, JOSHUA. d. 1862.

- 464.**—A FROSTY MORNING. (Water colour.)
465.—SNOW. (Do.)

b. 1805. WEBB, ED. d. 1854.

- 91.**—FISH MARKET AT HASTINGS. Mounted with No. 8.
 (Sepia.)

b. 1752. WEBBER, JOHN, R.A. d. 1793.

- 446.**—AN INCIDENT IN THE VOYAGE OF CAPT. COOK.
 (Water colour.)
481.—VIEW IN CRACATON ISLAND, NEAR THE STRAITS OF
 SUNDA. (Water colour)
482.—CANOE, ULEETEA, SOCIETY ISLANDS. (Do.)

b. 1800. WEBSTER THOS. R.A.

- 92.**—THE LEADER OF THE VILLAGE CHOIR.
206 to 210.—Studies for the Picture of the "VILLAGE
 CHOIR." (Pencil and chalk.) (J.S.)
331.—THE SCHOOL DAME. (Etching on copper.)

b. WERNER, CARL.

- 549.**—THE TREASURES OF SCIENCE. (Water colour.) (R.E.)

b. WESTALL, WILLIAM, R.A. d.

- 485.**—AN INDIAN VALLEY. (Water colour.)
608.—THE COTTAGE DOOR. (Do.)

b. . WILLIAMS, PENRY.

259.—ITALIAN COSTUME FIGURE. (Etching on copper)
(J.S.)

260.—ITALIAN COSTUME FIGURE. (Do.) (J.S.)

b. . WILLIAMS, H. W.

261.—LANDSCAPE AFTER RUYSDAEL. (Etching on copper.
(J.S.)

b. 1782. WILD, C. d. 1835.

473.—THE CATHEDRAL AT CHARTRES. (Water colour.)

474.—THE MARKET PLACE AT LIEGE. (Do.)

607.—WESTMINSTER BRIDGE, THE HALL, AND ABBEY
(Do.)

b. WILSON, J. T. d.

609.—STREAM AND COTTAGE AT THURSLEY. (Water
colour.)

b. 1785. WILKIE, SIR D., R.A. d. 1841.

193.—THE PEEP OF DAY BOY. Study for Picture. (Chalk
and sepia.)

120 to 124.—Sketches and Studies for the Picture of
"THE REFUSAL" from Burns' "DUNCAN
GRAY." (Pencil and chalk.)

125.—Sketch in bistre of a FEMALE.

126.—CAMELS.

195.—REAPERS—slight sketch in chalk, mounted with
No. 167.

351 to 356.—WOMAN AT COTTAGE DOOR. (Six states of
the plate.) (J.S.)

357 to 360.—READING THE WILL. (Four states of the
plate.) (J.S.)

361 to 362.—THE FLEMISH MOTHER. (Two states of
the plate.) (J.S.)

363 to 364.—THE LOST RECEIPT. (Two states of the
plate.) (J.S.)

365 to 368.—MAKING A SEDAN. (Four states of the
plate.) (J.S.)

369.—HEAD OF A PIPER. (J.S.)

370 to 371.—SCOTCH BOYS AT BREAKFAST. (Two states
of the plate.) (J.S.)

- 372 to 373.**—A three quarters figure of a MAN
LEANING ON HIS STICK. (Two states of the
plate.) (J.S.)
- 374.**—WOMAN PRAYING IN A ROMAN CATHOLIC CHURCH.
(J.S.)
- 375 to 376.**—WOMAN AT A WINDOW READING A PETITION
(Two states of the plate.) (J.S.)
- 377.**—BEGGARS. Nos. 369 to 377 are in one frame. (J.S.)
- 378.**—BENVENUTO CELLINI. (Do.)
- 379.**—GRANDMOTHER AND CHILD. (Lithograph.) (Do.)
- 420.**—SKETCHES. (Do.)

b. 1763. WOODFORDE, SAML., B.A. d. 1817.

- 555.**—PAN TEACHING APOLLO TO PLAY ON THE PIPES.
(Water colour.)

b. WRIGHT, J. M. d.

- 457.**—FALSTAFF, PRINCE HENRY, AND POINS. (Water
colour.)
- 550.**—YOUNG THORNHILL INTRODUCING HIMSELF TO THE
PRIMROSE FAMILY. (Water colour.) (R.E.)

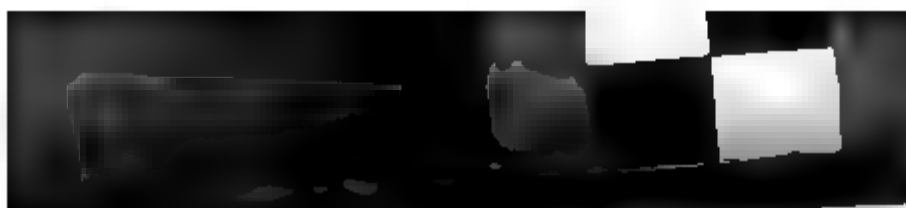
b. 1702. ZUCCARELLI. d. 1788.

- 610.**—MARKET WOMEN AND CATTLE. (Tempera.)

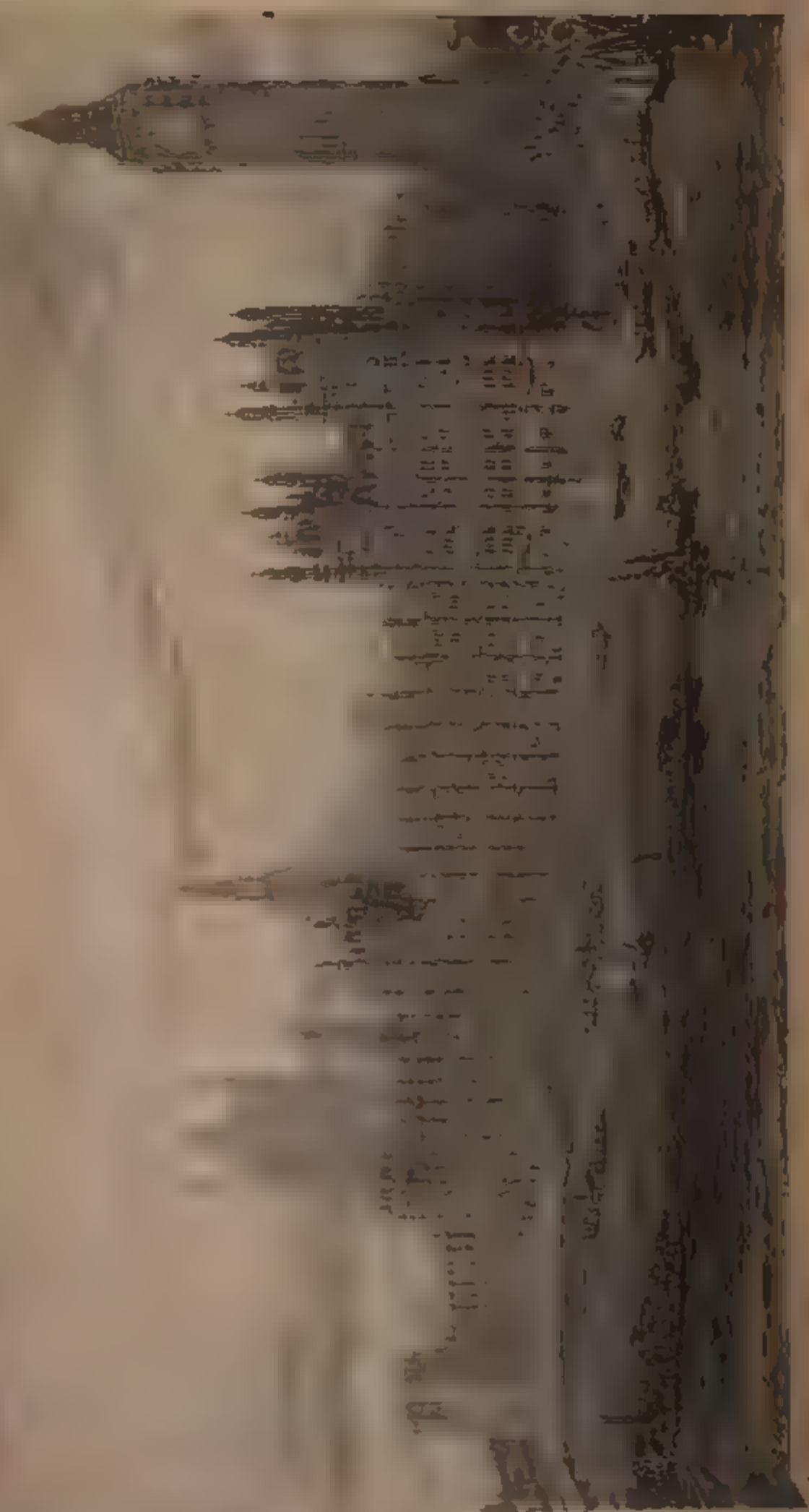
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NB.—The Catalogue is arranged alphabetically under the names of the various artists.



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THE NEW PALACE

OF

WESTMINSTER.



BY PERMISSION OF THE LORD GREAT CHAMBERLAIN.

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THE PALACE

OF

WESTMINSTER.



WESTMINSTER abounds in Ancient and Historical Edifices, and the new building, now appropriated to the use of the Houses of Legislature, stands on the same site in which a Royal Palace has existed since the time of Edward the Confessor, who, we are told by Indulph of Croyland, often held his court here—the Palace was added to by William the Conqueror, and his successor, William II., built further additions, among which was the great Hall of Westminster—this was done in 1097, and the King held his Christmas in the new Hall in 1099. In 1163, Thomas à Becket, then Chancellor of England, superintended further repairs, which were much needed, for Stow tells us, at this time, that “it was ready to have fallen down;” but he mentions that after this, many *banquets* were held there, specially one on New Year’s Day, 1296, when Henry III. feasted six thousand poor people, and when “*triginta millia*” 30,000 meat dishes were put on the table. In 1299 there was a great fire at the Palace, the injury done by which was however restored by Richard II., in the style of architecture of his time. He it was who raised the walls of Westminster Hall, and altered it, and added the present roof, unequalled in the world

for originality of conception, scientific construction, and beauty of effect. In 1512 there was again a very destructive fire at the Palace of Westminster, from which the Hall and St. Stephen's Chapel, with its Crypts and cloisters, were nearly the only parts that escaped—the ravages of this fire were never repaired. Some buildings were however added by Henry VIII., who is supposed to have erected the famous Star Chamber, so called, says Stow, “from the ceiling being decked with stars, gilt,” although portions of this were evidently done at a later time, since a doorway and stairs leading to this once dreaded court existed after the last fire, with the date 1602 over the door. In forming the foundations for the new Palace, many foundations and relics of the old building were discovered, of which accurate drawings have been made; all the work was composed of that excellent rubble masonry for which our old buildings are so remarkable, so that the greatest labour was required for removing the remains, especially the old river wall, extending the entire length of the building, but which was considerably less advanced into the river than that of the new Palace. A plan of the old Palace is engraved in the Vol. 5 of the *Vetusta Monumenta*, measured in 1823. There is also an interesting one in Smith's *History of Westminster*.

It was, from the consideration of the great amount of traditional and historical interest which attached to the site, that it was, after much deliberation and the consideration of numerous suggestions on the subject, determined to erect the new Palace on the same spot, after the destructive fire in 1834; and at the opening of the ensuing Parliament one of the earliest measures decided upon was, “that a
“ Select Committee be appointed to consider and report upon such
“ plans as may be most fitting and convenient for the permanent
“ accommodation of the Houses of Parliament.”

It was at first contemplated that the old buildings might be so far retained that, with additions and improvements, the Houses of Parliament might again assemble in them; but, on due consideration, this idea was abandoned. In fact, it can hardly be said that this country has ever yet possessed such “Houses of Parliament” as may, in every point of view, be deemed worthy of the age and nation; the old Houses were neither suitable in an architectural point of view, nor, as concerned the convenience of the Members of Parliament,

constructed in such a way as to be suitable for the great amount and importance of the business. The original buildings, confined and incommodious, had been so altered from time to time that the whole structure was a mass of patchwork.

The Committee made a report in June, 1835, in which, after giving the evidence they had obtained, they came to a series of thirty-four resolutions, referring to the construction of the new Houses of Parliament, in which they stated.

“ That it is expedient that the design for the rebuilding of the
“ Houses of Parliament be left open to general competition, and that
“ the style of the building be either Gothic or Elizabethan; that
“ the plans be delivered in to the office of the Woods and Buildings,
“ on or before the 1st day of November, 1835.” Moreover, that in
“ order more effectually to secure a correct decision upon the merits
“ of the several plans, it is expedient that an humble Address be
“ presented to His Majesty, requesting him to appoint five Commis-
“ sioners to examine and report generally to both Houses of Parlia-
“ ment upon the plans offered by competition; and that such
“ Commissioners shall select and classify such of the plans, being
“ not less than three or more than five in number, as shall seem to
“ them most worthy of attention, and shall state, if required, the
“ grounds upon which the propriety of such selection and classifica-
“ tion is founded.”

It having been finally resolved that a structure should be raised which should be as perfect in all its arrangements and details as possible, whilst it should give scope for the development of national architectural ability; plans were advertized for, and as many as ninety-seven sets of designs were sent. The Committee, after much consultation, selected the plan by Sir Charles (then Mr.) Barry, to which the Commissioners had awarded the first premium, and in May 1836, reported to the House of Commons that they considered themselves warranted in recommending this plan for adoption; subsequently to the award, however, some alterations were made at the suggestion of the Commissioners as well as of the architect himself, which they considered calculated materially to improve the original.

The commencement of the present magnificent Structure, which affords, for the first time, a place of meeting for the Parliament

worthy of England, was made in the year 1837, when the coffer dam was commenced.

With a view to the selection of the proper stone to be employed in the erection of the new building, the Lords Commissioners of the Treasury authorized, in the autumn of 1838, a commission, including Sir C. Barry, the architect, to make a tour of inspection to the various stone quarries in the kingdom, and also to examine the different stone which had been used in the erection of public and other buildings; and an elaborate report was published of the result of their labours; in which they recommended that the most fit and proper material to be employed was the stone from Bolsover Moor and its neighbourhood. This quarry, however, did not yield the quantity required, and the hard magnesian lime stone from Anston, in Yorkshire, which is part of the same formation and of like quality, has been used by recommendation of the same Commission for the exterior of the building with Caen stone for the interior.

In 1840, the river wall having been erected in Aberdeen granite, and some other necessary foundations made, the first stone of the superstructure, which it may be interesting to some to know, is that forming the south-east angle of the plinth of the Speaker's House, was laid on the 27th of April, but without any public ceremony; from which time the building progressed, till, on the 15th of April, in 1847, the House of Peers and its adjoining Lobbies were used for the first time. At the commencement of the Session of 1852, the first official occupation of the new House of Commons took place, with which most of the public portions of the building were also opened for their destined use.

In 1841, a "Select Committee was appointed to take into consideration the promotion of the Fine Arts of this country in connexion with the re-building of the New Houses of Parliament;" and in a Report, issued shortly after, they stated "that it was the unanimous opinion of very distinguished professors and admirers of Art, that so important and national a work as the erection of the two Houses of Parliament, affords an opportunity which ought not to be neglected of encouraging, not only the higher, but every subordinate branch of Art in this country:" adding "Your Committee fully concur in this opinion, supported as it is by witnesses

“ of extensive information, and by artists of the highest character
“ and ability. In adopting this, however, and further, in recom-
“ mending that measures should be taken without delay, to encourage
“ the Fine Arts by employing them in the decoration of the New
“ Houses of Parliament, they desired to express their decided
“ opinion, that to accomplish this object successfully, it was abso-
“ lutely necessary that a plan should be previously determined on
“ (and that as soon as practicable,) in order that the Architect and
“ the Artist or Artists to be employed might work, not only in
“ conjunction with, but in aid of each other.”

The Committee had examined during that year many individuals well acquainted with the progress and position of the arts, both at home and abroad, and the result of the enquiry carried on with the best and most impartial spirit of investigation tended to direct them to select the fresco style as the most eligible and best adapted for the decoration of public buildings. Their Report concludes thus:
“ During this enquiry the attention of your Committee has been
“ called to one branch of the Fine Arts, hardly known in this
“ country, viz., Fresco, and which must, in a great measure, depend
“ for its encouragement upon direct public patronage. The space
“ which it demands for its free development, and the subjects which
“ it is peculiarly fitted to illustrate, combine to point out national
“ buildings as almost the only proper sphere for the display of its
“ peculiar characteristics, grandeur, breadth, and simplicity. Your
“ Committee having carefully considered the evidence, are disposed
“ to recommend that this style or mode of painting should be
“ adopted.”

Having thus come to an opinion on the first point to which their enquiry was directed, the Commissioners said, that they had given their attention to the question whether it would be expedient that Fresco Painting should be employed in the decoration of the New Houses of Parliament; but they had not been able to satisfy themselves that the art of Fresco Painting had been hitherto sufficiently cultivated in this country to induce them in at once recommending that it should be so adopted. In order, therefore, to assist them in forming a judgment in this matter, they proposed that artists should be invited to enter into a competition in cartoons, and prepared

a draft of an announcement on this subject, offering premiums of public money, to which they requested the sanction of Her Majesty, which was most graciously accorded.

The Commissioners gave notice that premiums would be given to artists who were to furnish cartoons which should be respectively deemed worthy of the said premiums by judges to be appointed to decide on the relative merits of the works which were to be executed in chalk or charcoal, or in some similar material, but without colours. Artists were also invited to send in models for sculpture, specimens of carved work in wood, specimens of stained glass, and also of frescoes, arabasque drawings, and ornamental metal work and pavements, during the year 1843.

It was proposed (and subsequently sanctioned by the Lords of the Treasury) that six compartments in the House of Lords should be decorated with Fresco Paintings; that the subject of each should be illustrative of the functions of the House of Lords, and of the relation in which it stands to the Sovereign; that the subject of three of the said Fresco Paintings should personify in abstract representations, Religion, Justice, and the Spirit of Chivalry; and that the three remaining subjects should correspond with such representations, and express the relation of the Sovereign to the Church, to the Law, and as the fountain of power, to the State.

Sculpture was also duly considered, and Sir C. Barry reported respecting the localities in the New Houses of Parliament which might be adapted for the reception of works in sculpture, by which it appears that there were niches in the whole building, provided for the purpose of receiving statues as follows:—In Westminster Hall, twelve; in the Royal Gallery, eight; in the Queen's Porch, four; in the House of Lords, eighteen; in St. Stephen's Hall, twenty-four; Norman Porch, sixteen; in the Central Hall, forty-eight; making altogether 118, averaging seven feet high; and he also stated that, according to his proposed arrangements, “the entire
“ number of public monuments that the building and its quadrangles
“ could accommodate would be, in isolated monuments or statues,
“ two hundred and seventy, and in mural monuments and tablets
“ about four hundred, or, in the whole, six hundred and seventy
“ monuments of all kinds.”

In a subsequent Report, the Commissioners were of opinion, that six insulated marble statues might be conveniently placed in St. Stephen's Porch, and 12 such statues in St. Stephen's Hall.

The principal portions of the New Palace which it is proposed to decorate, are, the Royal Gallery, St. Stephen's Hall, St. Stephen's Porch, the Queen's Robing-Room, the Guard-Room, the Peers' Robing-Room, the Prince's Chamber, the Peers' and Commons' Corridors, &c., &c., in many of which the decorations have been duly completed.

The Palace of Westminster occupies an area of about eight acres, has four principal fronts, the eastern one being that towards the river, and contains within its area no less than 13 quadrangles or courts for the admission of light and air into the numberless rooms, residences, and offices, of which, besides the two Houses and their adjuncts, it is made up.

Some idea may be formed of the intricacy and extent of its plan when it is considered that it contains no less than 500 rooms, of all kinds, with separate residences, (some of them of large size), for 18 different officers of the Houses of Lords and Commons; the principal of these are residences for the Speaker of the House of Commons, the Serjeant-at-Arms, the Librarian of the House of Commons, and the Librarian and Usher of the Black Rod of the House of Lords. There is also within the building a suitable Chapel formed in St. Stephen's crypt, for the use of the residents in the building.

We propose in the following pages, for the guidance of visitors, to describe in order all the principal parts of this magnificent pile, as well as those portions of the interior to which the public are now admitted.

EXTERIOR.

The most important façade may be said to be that towards the river, or EAST FRONT; it is in all 940 ft. in length, of which the projecting portions in wings at the extremities are each 120 ft. in length, leaving between them a fine paved terrace, overlooking the water, above 700 ft. long and 33 ft. wide; this façade consists of five portions—the centre, which has three stories above the ground floor,

and the north and south curtains, which each have two stories only above that level, while the wing towers (the beautiful design of which is best seen from the river) are the most lofty portions. The portion of this front between the wing towers is composed of bays, separated by hexagonal buttresses the entire height of the building, richly panelled, terminating in hexagonal open worked pinnacles, carrying gilt vanes. The carved decorations have, as is the case throughout the building, historical significancy; the rich band of carving between the windows of the principal and one-pair floors is composed of a succession of the Royal Arms of England in each reign, from William I. to our present Sovereign. These arms have their appropriate supporters under each dynasty, except in those which precede the time of Richard II., when there were no heraldic supporters to the royal coat, and this want is supplied by human figures, expressing in some way the leading events which mark the various reigns as, for instance, the figure supporting the arms of Rufus bears a model of Westminster Hall, as being founded by him; the supporter to that of Edward III. is a figure of St. George and the Dragon, the order of which was instituted by him—the others in like manner. The band below the principal floor windows has inscriptions bearing the date of each sovereign's accession and decease—while the panels on each side of the coat of arms have sceptres and labels with appropriate badges and inscriptions. In the parapet of each bay is a niche with a figure of an angel bearing a shield. The carved panels to the oriel windows, of which there are six in this front, have the coat of arms of the present Sovereign, which also ends the series, in order to indicate that the building was erected during her reign. The wing towers are most harmoniously grouped together, and rise considerably above the rest of the roofs; at each angle are rich octagonal stone pinnacles, while the roofs of the towers themselves are covered with steep roofs, with elaborately perforated ornaments in iron at the angles and tops, reminding one of the steep picturesque roofs of some of the chateaux and belfry towers on the Continent, especially in the Low countries.

It may be here mentioned that the roofs of the entire building are of iron framing, involving in many parts most interesting and peculiar construction, and the covering plates are also of iron, galvanized

to protect them from rust, so that the principle of making the New Palace as nearly fire proof as possible, as far as the roofs are concerned, has been thoroughly carried out.

The NORTH FRONT towards Westminster Bridge has bays and buttresses similar in disposition to that of the river front, and the strings, windows, &c., range with those, but there are here two lofty windows in place of one in each bay, the band between them as before having coats of arms, which in this part bear the quarterings of the Kings of England between the Heptarchy and the Conquest, (thereby keeping up the above historical illustrations,) with inscriptions of the dates of accession as before, while niches which divide the windows laterally in each bay, have effigies of the Sovereigns whose arms are below. This front terminates to the west, with the lofty clock tower, which will be described hereafter.

The SOUTH FRONT is of similar design to the north, and has similar decorations chronologically arranged, it terminates westward in the great Victoria Tower.

The land or WEST FRONT is more broken than any of the rest, and presents an effect chiefly striking from its picturesque appearance and the varieties of light and shade produced, while on the other hand, the river front is impressive from its extent and uniform symmetry. This land front will embrace the area of the present Law Courts, which are probably to be removed elsewhere at no distant time, while the space will be usefully occupied by rooms and offices of more immediate connection with the business of Parliament.

Those portions of this front which are now complete, viz., that portion fronting New Palace Yard, and the beautiful alteration and improvement of the South Gable, &c., of Westminster Hall, St. Margaret's Porch, Old Palace Yard, and the Victoria Tower, leave no doubt of its future pictorial effect when complete.

The New Palace Yard front is composed of bays, divided by boldly projecting square buttresses, terminating, as elsewhere, in rich pinnacles, and this portion of the building is devoted to the official residences of the chief officers of the House of Commons, the figures in the niches of this façade will, it is proposed, contain statues of Kings and Queens. The north gable of Westminster Hall and the

adjoining Law Courts will one day, if the comprehensive designs of the architect are carried out, be made to accord in character with the beautiful front, and it was also a suggestion of the late SIR CHARLES BARRY's that New Palace Yard be entirely enclosed by parliamentary buildings, thus making it, by means of an important Gateway looking towards Whitehall, the Entrance Court Yard of the New Palace, as it was originally of the old Palace of Richard's II. time. To effect this object, of course, the houses on the south side of Bridge Street would have to be removed.*

That portion of this side opposite Henry VIIth Chapel is called St. Margaret's Porch, and adjoins the new gable of Westminster Hall, which has been erected considerably south of the old gable, and the great window which was therein has been moved and replaced in the new wall, thus forming a magnificent porch at the end of Westminster Hall (see St. Stephen's Porch, p. 42). The façade between this point and the Victoria Tower is different in design from the other parts, although accordant in character and disposition; it contains the entrance for the Peers to the House of Lords, Lord Chancellor's apartments, Parliament offices, &c. The internal courts, of varied design and most picturesque effect, more plainly treated than the external façades, admit light and air to the innumerable rooms in this wonderful building, while, by means of archways connecting these courts there is afforded facility of access by carriages to all parts of the interior. Numberless towers, oriels, and turrets, add to the effect of the sky-line of the building, whether viewed from the exterior or from the courts; but the three most important towers which deserve special remark are the Victoria Tower, at the south-west angle; the Clock Tower, at the north-west extremity, and the Central Tower, connecting and balancing as it were the other two.

The Victoria Tower is the largest and highest square tower in the world, being 75 feet square and 336 feet high to the top of the pinnacles, and over 400 feet to top of flagstaff, intended (when the

* "The New Palace Yard being anciently enclosed by a wall, there were four gates there the only one at present remaining is that on the east side leading to Westminster Hall the three others which were demolished were that on the north which led to Woolstar that on the west called Highgate, a very beautiful and stately edifice, situate at the east of Union-street, it was taken down in the year 1706, as was also the third at the north of St. Margaret's Lane, Anno 1731. *Maitland ed.*, 1739."

Sovereign is within the walls) to bear a Royal Standard of 12 yards long by 9 yards wide. Its great mass rendered necessary the utmost care and scientific treatment of the very treacherous ground of its foundation; this is made of solid concrete 9 feet 6 inches in depth, with solid brickwork over that, the whole enclosed and strengthened by piling. The lower part, which is entered by a gigantic archway to the west, 60 feet high, is appropriated to the sole use of the Sovereign, who, when opening or proroguing parliament, will always enter here, the Royal Carriage being driven under the Tower to the foot of the Royal Staircase within the Tower. Colossal statues of the Lion of England, bearing the National Standard, flank the portal, while carving, rich and emblematical, adorns the walls and groined roof of the interior. Within the Porch and over the Archway, on the east side, are niches containing statues of the Guardian Saints of the United Kingdom; St. George of England, St. Andrew of Scotland, and St. Patrick of Ireland: while the similar Archway on the north side which forms the access to the Royal Staircase, has niches of accordant design, containing a colossal figure of Her Majesty Queen Victoria in the centre, while those on either side contain allegorical statues of Justice and Mercy, as the two best prerogatives of the British Crown. Recurring to the exterior of the Tower immediately over the above great entrance, as well as on the south side, is a row of rich niches, the centre one higher than the rest, and containing a statue of the Queen, while the others are occupied by her Parents the late Duke and Duchess of Kent, and other members of the Royal Family. Above these, deeply recessed and lofty windows arise, and over them a delicately beautiful tier of arcade work divides them from a second tier of windows above. These have ogee canopies richly carved, and are more deeply recessed in the walls; each of these windows has a balcony, from whence may be obtained views of the river and of the surrounding country, and above these windows again arises a similar arcade of small openings to that below. The Tower is completed by a pierced parapet of appropriate design, and finishes harmoniously the elaborate richness of every part of its wall surfaces. The roof, resembling those to the towers of the river front, from the centre of which rise the before-mentioned flagstaff,

from which the Royal Standard will be hoisted upon the Queen's opening or proroguing Parliament. The whole of the interior of the Tower, above the groining over the entrance, is to be fitted up with numerous fire-proof floors to receive parliamentary records and documents; the lowest of these floors being fitted up as a sorting room, from whence a circular staircase leads to the several rooms in each floor. Access to these rooms is obtained by the staircase turret at the south-east corner of the Tower, as well as by a special door in the Peers' Façade.

The Clock Tower is a structure equally original, but quite differing in design. It is situated at the north-west angle of the building, in New Palace Yard, and it is a curious circumstance, and one evidencing the desire of the architect to perpetuate the traditions of this interesting spot that the well-known Clock Tower of the old Palace, (which has been engraved by Hollar,) stood almost on the site of the present one; this structure was built in the reign of Edward I., and its expense defrayed from a fine imposed on Ralph de Hingham, a Chief Justice of England. An old chronicle of 1657 tells us that "its intent was by the clock striking continually, to remind the judges in the neighbouring courts to administer true justice, they calling thereby to mind the occasion and means of its building." The great bell in it, called "Tom of Westminster," was given by William III. after the Tower was destroyed, to the Dean and Chapter of St. Paul's, and its metal forms a part of the great bell of that Cathedral at present. The plan of the present Clock Tower is square, and its altitude is not far short of that of the Victoria Tower, being 316 feet from high water mark (Trinity standard) to the top of the sceptre on its roof; but its design is totally dissimilar; its walls are pannelled and buttressed delicately, yet with simplicity; the richest part of its design being in and above the stage of the great Clock, with the beautiful lantern spire which surmounts the whole. The Clock itself is, of course, the chief feature in the composition, and has a dial 23 feet 6 inches in diameter, which is the largest in the world that is, where the Clock is an integral part of the design, the only larger one being that at Mechlin, but there the dial is formed of open metal work applied over, but having no connection with the architecture. The Clock works have been placed under

the able superintendence of the Astronomer Royal, Professor Airey, and will, it is expected, be very remarkable for their excellency and the different indications of time, date and month of year. &c., that they will be made to show, and it having been proposed to set the time daily by electric communication with the Greenwich Observatory, the time shown by this Clock will be, of course, the standard time for London.

The roof is of cast and wrought iron, after the style and appearance of the other roofs of the Palace, but more fully developed in its ornaments and finishing, gilding and colour being introduced to an extent not elsewhere to be seen in this country, and producing a most striking and beneficial effect.

Within this roof are placed the enormous hour-bell and quarter bells belonging to the Clock. The design and superintendence of the castings of these remarkable bells were entrusted to the care of E. B. Denison, Esq., M.P., who from his long study of the principles and art of bell-founding, was presumed to be the most competent practical authority on these subjects. The first great bell, called familiarly "Big Ben," from Sir Benjamin Hall, the late First Commissioner of Works, was broken by its own hammer, while temporarily suspended in a timber frame-work at the foot of the Tower for experiments on its sound and quality.

The second great bell, cast from a design supplied by A. Ashpitel, Esq., architect, by Messrs. Mears, the well-known bell-founders, was equally unfortunate, for, shortly after being hoisted in its proper place, at great labour and expense, it met with nearly the same fate as its predecessor. The crack however, did not spread, and after being silent for some time, it is now again in use. The weight of the hour-bell is about 14 tons, and the united weight of the four quarter-bells is nearly 9 tons.

The Central Tower, occupying as its name imports, the centre of this great building, is different in design from either of the foregoing; it is a marvellous piece of construction, containing the largest octagon gothic vault known where a centre pillar is not used, as is the case in most of the larger chapter-houses of our cathedral cities. The Tower is entirely occupied in the lower part by the Central Hall, of which a description will be found below; above its stone

vault rises a great cone of bricks, faced with stone, which carries the light and beautiful open lantern, rising far above the roofs; this portion of the Tower is used as the air shaft or outlet for the ventilation of the whole of the great building, evincing how possible it may be to convert a necessary and not usually ornamental appendage into a most original and attractive feature.

Besides the three towers above described are many others of varying design and great beauty and character, forming from all points of view from the courts of the building pleasing and appropriate features. To complete our survey of the exterior of the building, it is quite necessary to walk through the Courts. They are called, beginning at the north end of the building: 1. The Speaker's Court, so named from its giving access to the splendid official residence of the Speaker of the House of Commons. 2. The Commons Court. 3. The Commons Inner Court. Then passing the centre of the building, and still in direct communication with the last, we enter, 4. The Peers' Inner Court. 5. The Peers' Court; and lastly, passing under the Bishop's Tower, the Royal Court, from which access is obtained either to the south façade of the building or to the Victoria Tower. There is a second range of inner Courts parallel to the last, and to the west of them; going through them from the Royal Court, in a direction south to north, these are called:—1. The Chancellor's Court, 2. The Judges' Court. 3. St. Stephen's Court, 4, The Cloister Court. 5. The Star Chamber Court. The last giving access by means of a double carriage archway into New Palace Yard.

Having thus hurriedly called the attention of the visitor to the principal parts of the exterior, we shall proceed to accompany him through the State Apartments of this Royal and National Palace, although, at present, the public are not admitted to some few of the apartments here described to make the series complete.

VICTORIA TOWER.



HE internal decorations and arrangement of this Tower have been described ; to the left is the ROYAL STAIRCASE, formed of grey granite, simple in its character and imposing from its scale ; at its summit we enter the NORMAN PORCH, so called from its being intended to place therein statues of our Norman Sovereigns on the various pedestals, as well as to adorn the panels of the walls with fresco painting of the subjects taken from this period of English history. The beautifully clustered centre shaft and the carved groined ceiling of this apartment deserves attention. The paving of this chamber is inlaid with Devonshire and Irish marble and encaustic tiles, while the seats in the recesses are formed of Purbeck marble, and the risers of Devonshire marble. The door on the right hand leads through an anti-room to the ROYAL ROBING ROOM, which, when finished, will be a magnificent apartment ; it was proposed to decorate the walls with a series of fresco paintings by the late Mr. DYCE, R.A., intended to illustrate the effects and benefits of Chivalry, in fostering generous and religious feelings—the subjects being “The Legend of King Arthur,” the recent decease however of that Artist, has for the present, postponed the completion of the series.

THE PEERS' ENTRANCE

Is in the centre of the front towards Old Palace Yard, and is entered from thence under a massive and ornate Carriage Porch with stone grooming; from it the visitor enters the outer Hall or Vestibule communicating through a screen to an inner Hall, used also as a Cloak Room. This inner Hall is divided into central and side isles, as it were, by clustered pillars and groins, and has, from this cause, a somewhat ecclesiastical effect. The windows of the Hall, as well as the panels and windows of the staircase, are appropriately filled

with the emblazoned arms of the Peers of the realm, with the dates of their creation—the earliest may be seen in the windows immediately opposite the Porch. Under an archway at the south-east corner of the inner Hall, is seen the Peers' Staircase, from whence, through a corridor at the east end, an entrance is obtained to the Prince's Chamber, and at the west end to the rooms of the Lord Chancellor and various other Officers connected with the House of Lords. From this staircase, through a screen on the north side, is a corridor leading to the Peers' Robing Room.

THE ROYAL GALLERY.

A magnificent apartment, 110ft. in length, by 45ft. in width and 45ft. high, but not yet complete in its finishings. To this Gallery the public are admitted to view the Royal procession on its way from the Robing Room to the House of Peers when Her Majesty opens and prorogues Parliament; seats rising one above the other extend along its entire length for the use of the public on these occasions—the walls above these seats are to be decorated with a chronologically arranged series of subjects from English history,—a fresco painting by D. Maclise, Esq., R.A., "The Meeting of Wellington and Blucher, after Waterloo," has already been completed in one of the large panels, (see page 53,) and the Artist is now engaged on a companion picture on the opposite side, the subject being "The Death of Nelson,"—while a band of armorial decoration will run immediately below the windows; these are filled with stained glass of appropriate design, while a splendidly paneled and decorated ceiling crowns the whole.

THE PRINCE'S CHAMBER

Serves as a kind of anti-room to the House of Lords, where the Sovereign is received on entering by the chief of the nobility.

The large doorway on the south side, the principal entrance from the Royal Gallery, is of lofty pitch, richly decorated, and deeply recessed. Four shields, with crowns over them in alto-relievo, and bearing the arms of England, Scotland, Ireland and Wales, respectively, are at intervals in the mouldings on either side of the door, roses filling up the vacant spaces; whilst small labels, on which are inscribed Anglia, Scotia, Hibernia, and Wallia, are under each shield. Around the arch, a series of small quatrefoils is introduced, and the spandrils have quatrefoils with a rose and a

fleur-de-lis within them. The archway on the north wall corresponds exactly in design to its companion opposite ; and contains the statue of Her Majesty Queen Victoria, and the figures of Justice and



MARBLE GROUP
BY JOHN GIBSON, ESQ. R.A.

Clemency on either side of her, with Bassi-relevi in the pedestal; the whole is the work of John Gibson, R.A., of European celebrity. The group, although a work of great merit in itself, may we think be considered to detract from the scale of the chamber, as it is suggestive of a much bolder and simpler style of decoration.

Entrance is obtained from the Prince's Chamber to the House of Lords by two doors one on either side of the Throne. The walls are paneled to a considerable height, having a deep frieze running round the room. On the north and south sides, the walls above the paneling are, at present, covered with drapery of a dark marone, having roses and crowns diapered upon it in gold colour, as a temporary adornment to blank walls, it being intended, at a future period, to have tapestry in the vacant places between the pillars. The east and west ends have each three windows, above the paneling, each window being divided into three lights. The windows are filled with stained glass of simple design, consisting, in each light, of the rose, thistle, and shamrock, surmounted by Royal crowns on a ground of diaper-work, and the whole is bordered by a narrow fillet, having roses at intervals. The effect of these windows is beautiful. The rich colours, and the softened tone of the light which streams through them give additional magnificence to the decorations of the apartment: in the paneling, on either side of the apartment, is a series of spaces, nearly square, which are filled with the following bassi-relievi, in bronze, representing important events in the lives of the Queens of England. Six of these spaces occur on the sides of the room, and over each fire-place is a long space or panel, and are occupied with bas-reliefs, the work of Mr. William Theed.

In the two compartments on the east and west sides:

1. The field of the Cloth of Gold.
2. The Visit of Charles V. to Henry VIII.

In the three compartments in the south side, west of the door:

3. The Escape of Mary Queen of Scots.
4. The murder of Rizzio.
5. Mary looking back on France.
(The Escape of Mary occupying the centre panel.)

In the three compartments on the south side, east of the door.

6. Queen Elizabeth knighting Drake.
7. Raleigh Spreading his Cloak as a Carpet for the Queen.
8. The Death of Sir Philip Sidney,
(The subject of the Knighting of Drake occupying the centre panel.)

On the north side:

9. Edward IV. granting a Charter to Christ's Hospital.
10. Lady Jane Gray at her Studies.
11. Sebastian Cabot before Henry VIII.
- 12 Catherine of Arragon pleading.

The panels over these bassi-relevi, are filled up with the full length portraits of Sovereigns of England, of the Tudor Family, Princes and Princesses of the realm and Consorts of the Kings and Queens:—

Henry VII.
(House of Lancaster.)

Elizabeth, daughter of Edward IV.
(House of York.)

Arthur.
Katherine.

Mary.
Louis XII. of France—Brandon D. of Suffolk.

Katherine of Arragon.
Anne Boleyn.

Henry VIII.
Jane Seymour.
Anne of Cleves.

Katherine Howard.
Katherine Parr.

Margaret.
James IV. of Scotland—Earl of Angus.
James V.—Mary of Guise. Frances.

Mary Queen of Scots.
Francis II. of France—Earl Darnley.

Edward VI. Elizabeth. Mary—Philip of Spain.
Jane Grey—Lord Guildford Dudley.

The frieze above these panels is enriched with oak leaves and acorns, having shields charged with the armorial bearings, properly blazoned and gilded, of the different Sovereigns of England since the Conquest. At intervals, and between each shield, is a narrow label, running diagonally over the oak leaves, on which are the names of the Sovereigns whose arms are delineated on the shields.

The CEILING of the Prince's Chamber is exceedingly rich in decoration. The surface is painted a dark blue. Within the compartments are shields, containing, alternately, the arms of England, Scotland, and Ireland, and around them are enriched quatrefoil borders, with fleur-de-lis and coronals, the former in the central angles, and the latter at the corners. From the variety and richness of the sculpture decorations of this ceiling, and the vivid colours employed in their enrichment, the effect is beautiful, artistically softened by the tone of the stained glass as to be perfectly free from crudity of colour.

The FIRE-PLACES are of very elegant design and elaborate workmanship. The opening for the fire is a low arch, deeply recessed; the sides and back incrustated with red and blue encaustic tiles, having the lions of England and the Royal monogram on them respectively. The spandrils of the arch are enriched with Tudor roses, crowned, painted and gilded; and from them flow, in graceful arrangement, the thistle and shamrock, also gilded. In a long panel, immediately

above the arch, are three quartrefoils, within circles, having in their centres, shields of the arms of England, Scotland, and Ireland, and in gilt letters, on blue labels twining under the shields, the respective national mottoes "Dieu et mon Droit," "Nemo me Impune Lacessit, and "Quis Separabit." In the spaces between the quartrefoils are circlets of oak branches, with sceptres and swords placed saltirewise, inter-twined by a cord and tassels. The stove is low, and along the top bar are fleur-de-lis; the back has in relief the Royal Arms of England, with the supporters and crest. The fire-dogs are of brass, and represent shields, with the lions of England upon them; the standards being surmounted by Regal crowns. The fire implements are of wrought brass, elegantly designed; a raised moulding round the hearth serving in lieu of a fender, besides being made in accordance with the style of architecture of the room. From the Prince's Chamber we enter

THE HOUSE OF LORDS.

The Interior of which is, without doubt, the finest specimen of Gothic civil architecture in Europe; its proportions, arrangements and decorations, may be said to be perfect. The size and loftiness of the apartment, its finely proportioned windows, with the gilded and canopied niches between them; the Throne glowing with gold and colours; the richly-carved panelling which lines the walls, with its gilded and emblazoned cove, and the balcony of brass, of light and elegant design, rising from the canopy; the roof, most elaborately painted; its massy beams and sculptured ornaments, and pendants richly gilded; all unite in forming a scene of Royal magnificence as brilliant as it is unequalled.

The House of Lords is 90 feet in length, 45 in breadth, and of the same height. In plan, the House is divided into three parts; the northern and southern are each considerably smaller than the centre, which constitutes the body or floor of the House, wherein are the Woolsack, Clerks' Table, &c.; and on either side the seats for the Peers, in rows. The southern end is the part of the House in which the Throne is placed, and is also for the accommodation of distinguished foreigners and others; whilst the northern has the Bar for its boundary, and is for the service of the House of Commons, when

summoned to the Upper House to attend Her Majesty or the Royal Commissioners; and where, also, counsel stand during judicial investigations. The House is lighted by twelve lofty windows, six on either side, each with eight compartments for figures. The windows are all filled with stained glass, representing the Kings and Queens—both Consort and Regnant—of the United Kingdom, standing under canopies, classed, according to their historical connection, from the reign of William the Conqueror. The rich draperies of the female figures add much to the beauty of the windows. Six of them contain figures of the Royal Line of England before the union of the Crowns; three of the Royal Line of Scotland, from Bruce to James VI.; and three of the sovereigns of Great Britain, from the reign of Charles I.

THE PAINTED WINDOWS.

ROYAL LINE OF ENGLAND BEFORE THE UNION OF THE CROWNS.

| | | | |
|----------------------------|------------------------|-------------------------|-----------------------|
| I. | | | |
| William the Conqueror. | Matilda of Flanders. | William Rufus. | Henry I. |
| Matilda, Queen of Henry I. | Empress Matilda. | Stephen. | Matilda of Boulogne. |
| II. | | | |
| Henry II, | Eleanor of Guienne. | Richard I. | Berengaria of Navarre |
| John. | Isabella of Angouleme. | Henry III | Eleanor of Provence. |
| III. | | | |
| Edward I. | Eleanor of Castile. | Edwar | Isabella. |
| Edward III. | Philippa of Hainault. | The Black Prince. | Joan of Kent. |
| IV. | | | |
| Richard II. | Anne. | Henry IV. | Mary Bohun. |
| Henry V. | Katharine. | Henry VI. | Margaret of Anjou. |
| V. | | | |
| Edward IV. | Elizabeth Wydeville. | Edward Prince of Wales. | Edward V. |
| Richard III. | Anne Neville. | Henry VII. | Elizabeth. |
| VI. | | | |
| Arthur Prince of Wales. | Katharine of Aragon. | Henry VIII. | Anne Boleyn. |
| Jane Seymour. | Edward VI. | Mary. | Elizabeth. |

ROYAL LINE OF SCOTLAND, BEFORE THE UNION OF THE CROWNS.

| | | | |
|-------------------------|---------------------|-------------|----------------------|
| VII. | | | |
| Robert Bruce. | Elizabeth de Burgh. | David II. | Joanna. |
| Robert II. | Elizabeth Mure. | Robert III. | Annabella Drummond. |
| VIII. | | | |
| David Duke of Rothesay. | Marjory Douglas. | James I. | Jane Beaufort. |
| James II. | Mary of Guelders. | James III. | Margaret of Denmark. |
| IX. | | | |
| James IV. | Margaret. | James V. | Mary of Guise. |
| Mary. | Darnley. | James VI. | Anne of Denmark. |

ROYAL LINE OF GREAT BRITAIN.

| | | | |
|---------------------|--------------------|-----------------------------|-----------------------------|
| X. | | | |
| Charles I. | Henrietta Maria. | Charles II. | Katharine of Braganza. |
| James II. | Mary of Este. | William III. | Mary. |
| XI. | | | |
| Anna. | George of Denmark. | Princess Sophia. | George I. |
| George II. | Queen Caroline. | Frederick, Prince of Wales. | Augusta, Princess of Wales. |
| XII. | | | |
| George III. | Queen Charlotte. | George IV. | Queen Caroline. |
| Princess Charlotte. | Duke of Kent. | William IV. | Queen Adelaide. |

At each end of the House are three archways, corresponding in size and mouldings with the windows; and on the surface of the wall, within the arches, are the first Frescoes, executed (as wall decorations) in this country, under the superintendence of the Committee for the Fine Arts. Those over the Throne are,

| | |
|---|--------------------|
| Edward III. conferring the Order of the Garter on the Black Prince | } C. W. COPE, R.A. |
| The Baptism of St. Ethelbert | W. DYCE, R.A. |
| Prince Henry acknowledging the autho- rity of Judge Gascoigne | } C. W. COPE, R.A. |

The archways at the northern end of the House are very deeply recessed, affording space for the Strangers' Gallery. Between the windows, the arches at the ends, and in the corners of the House, are niches, richly canopied; the pedestals within which are supported by angels holding shields, charged with the armorial bearings of the Barons who wrested Magna Charta from King John. The angels, pillars, pedestals, and canopies, are all gilded, and the interiors of the niches elegantly diapered; above them are corbels, whence spring spandrils to support the ceiling.

The Effigies of the Barons who were deputed to obtain Magna Charta from King John, in all eighteen, are placed in the niches between the windows, and the following is a list of the statues and the sculptors who have executed the models for the statues—

| | | | |
|---|-----|-----|---------------------|
| Stephen Langton, Archbishop of Canterbury | ... | ... | } J. THOMAS. |
| William, Earl of Salisbury | ... | ... | ... |
| Henri de Londres, Archbishop of Dublin | ... | ... | } J. E. THOMAS. |
| William, Earl of Pembroke | ... | ... | ... |
| Almeric, Master of the Knights Templar | .. | ... | } P. M'DOWALL, R.A. |
| Waryn, Earl of Pembroke | ... | ... | ... |
| William Earl of Arundel | .. | ... | } W. F. WOODINGTON. |
| Hubert de Burgh, Earl of Kent | ... | ... | ... |
| Richard, Earl of Clare | ... | ... | } H. TIMBRELL. |
| William, Earl of Aumale | ... | ... | ... |
| Geoffry, Earl of Gloucester | ... | ... | } J. S. WESTMACOTT. |
| Saher, Earl of Winchester | ... | ... | ... |
| Henry, Earl of Hereford | ... | ... | } J THORNYCROFT. |
| Roger, Earl of Norfolk | ... | ... | ... |
| Robert, Earl of Oxford | ... | ... | } F. THURPP. |
| Robert Fitzwalter | ... | .. | ... |
| Eustace de Vesci | ... | ... | } A. H. RITCHIE. |
| William de Mowbray | ... | ... | ... |

The Ceiling of the House is flat, and is divided into eighteen large compartments; these are each again divided, by smaller beams, into four, having in their centre lozenge-formed compartments, deeply moulded. Different devices and symbols, carved, fill the lozenges, and all of them are gilded. Amongst the devices, and immediately over the Throne, is the Royal monogram, crowned, and interlaced by a cord, the convolutions of which are so arranged as to form loops at the corners; whilst similarly crowned and decorated, the monograms of the Prince of Wales and the late Prince Consort fill the lozenges over their respective seats. The cognizance of the White Hart, of Richard the Second; the Sun, of the House of York; the Crown, in a bush, of Henry the Seventh; the Falcon, the Dragon, and the Greyhound are in some of the lozenges; whilst the Lion passant of England, the Lion rampant of Scotland, and the Harp of Ireland, fill others. Sceptres and orbs, emblems of regal power, with crowns; the scales indicative of justice; mitres and croziers, symbols of religion; and blunted swords of mercy, add their hieroglyphic interest; while crowns and coronets, and the ostrich plume of the Prince of Wales, form enrichments more readily understood, and equally appropriate. These devices are encircled by borders, in admirable intricacy, and all of them are most elaborate in workmanship; indeed, so minute in detail, that a glass is required to detect all their beauties. In the vacant corners, between the lozenges and the mouldings of the beams, the ceiling is painted of a deep blue, and surrounded by a red border, on which are small yellow quartrefoils. Within the borders are circles, Royally crowned, and from them proceed sprays of roses, parallel to the sides of the lozenges. The circles contain various devices and shields; amongst the former are the rose of England, the pomegranate of Castile, the portcullis of Beaufort, the lily of France, and the lion of England; and in the latter are the fanciful armorial bearings of those counties which ages since composed the Saxon Heptarchy. Where the lozenges are filled with the mitre, the circles are gules, and charged with a cross, and issuing from the circle are rays, instead of sprigs of roses. The whole are gilded, and enriched by colour. The ceiling is, as may be inferred, most striking in its appearance; the massy tie beams, apparently of solid gold, so rich as they are with that precious metal, and the minute carving

which fills up the lozenge-formed compartments, aided by the colours of the devices, painted on the surface of the ceiling—unite in producing a most imposing and gorgeous effect.

Under the window the walls of the House are covered with oak panelling of a varied pattern. In alternate panels are beautifully carved pillars, each crowned with a small bust of one of the Kings of England. The busts of the very earliest Kings are, of course, imaginary; but those for which authorities could be found, are perfect specimens of portrait carving in wood. The pillars in the southern division of the House have pedestals affixed to them, on which are lions, sejant, holding shields emblazoned with the arms of England. Above the panels, between each bust, runs the following inscription—"God save the Queen," in open-worked letters of the Tudor character. A canopy springs from this, the surface of which is gilded and decorated with the armorial bearings of the various Lord Chancellors of England, from Adam, Bishop of St. David's, in 1377, to the late Chancellor. These escutcheons present a remarkably rich and unique decoration; and the variety of colours so displayed is very striking. The arms of the various Sovereigns under whom the Chancellors have held office are also painted.

At the northern end of the House, the episcopal arms fill the spaces of the canopy. The front of the cove or canopy, is moulded, and at every space corresponding to the pillars of the panelling is a small carved pendant; above it is a lion's head in strong relief, and thence spring the standards to the brass railing of the Gallery. This railing is of simple but exquisite design. The standards are partly twisted, and between each runs a rail, supported by segments of arches. Admission to this balcony is obtained from the upper Corridor by small doorways under each window; and as the doors are panelled like the rest of the wall, and have no distinguishing features to indicate their purpose, it would be impossible to surmise the existence of so many entrances when they are shut. A single row of seats runs along the Gallery. The panelling above the Gallery is very rich in its details. The remaining portion of the panels are filled with vine-leaves and grapes in relief. Two elegantly carved slender pillars, with capitals of varied design, are at the angles of the windows, and one on either side of the doors under the latter;

they support a cornice, above which a richly carved brattishing runs all round the House.

The centre of the southern end of the House is occupied by the Throne, and on either side of it, below the Gallery, is a doorway, leading to the Prince's Chamber.

The northern end of the House has the Reporters' Gallery over the principal doorway in its centre. The Strangers' Gallery is behind the Reporters'.

The frescoes in the archways at the back of the Strangers' Gallery are—

| | |
|----------------------------------|------------------|
| The Spirit of Justice | D. MACLISE, R.A. |
| The Spirit of Religion | J. C. HORSLEY. |
| The Spirit of Chivalry | D. MACLISE, R.A. |

From the floor of the House, the appearance of this Gallery is eminently beautiful. It projects several feet from the wall, and is supported by five arches, three in the front and one at each end; the central arch in the front being of wider span than the others, the compartments over the centre door having within them the coat armour of the Saxon, Norman, Plantagenet, Tudor, Stuart, and Hanoverian Houses painted on Shields; whilst in the compartments over the side door are the arms of the Archiepiscopal sees, and some of the Bishoprics, in continuation of the series of Episcopal arms, emblazoned at this end of the room. The front of the Gallery is divided into three compartments, to correspond to the doorways beneath; within them are sunken panels beautifully ornamented, on which the badges of the different Sovereigns of England are painted. There are two ranges of seats in the Reporters' Gallery, and the front one has accommodation for ten persons. The arches under the Gallery, and the three small arches on either side of it, are hung with the richest and brightest red velvet, and a clock, the face of which is exquisitely enamelled in colours stands on a bracket in front of the Gallery; the case is beautifully carved.

The Bar is about nine feet wide and three deep, at each corner of which is a post, having on its outer faces the monogram, V.R., within quatrefoiled circles. The angles of the posts are ornamented by moulding. The two inner posts of the Bar are crowned with small figures of the lion and unicorn holding shields; and the two

outer are embattled. Affixed to the wall, on the right hand of the Bar, is the enclosed and elevated seat of the Usher of the Black Rod: it is panelled and decorated in corresponding style with the extreme ends of the Peers' seats, which have panels of extremely intricate treillage of vine, oak, rose, and thistle patterns, beautifully sculptured and pierced, let into them. That on the left is for Peers' eldest sons, who have also the privilege of standing on the steps of the Throne. The extreme ends of the seats rise in steps, corresponding to the steps on which the seats are elevated, and at their corners are badges of some of the Royal Houses of England; the white hart, dragon, greyhound, &c.

On each side of the House are two doors, one near either end, leading into corridors. The doors are panelled in the lower part, and filled with open tracery in the upper panels, which are glazed with plate-glass.

The Corridors are very handsomely panelled and ceiled with oak, and extend the whole length of the House. Their appearance is singularly rich and effective, the warm colour of the panelling harmonising thoroughly with the stained glass and the rich blue of the carpet; the windows are square-headed, divided by mullions, and traceried.

The glass is richly diapered, and in labels running diagonally the motto "Dieu et mon Droit" is many times repeated. In recesses opposite to the windows are seats cushioned and covered with red leather. In recesses, also, are branches for gas, and opposite the doors leading from the House globe lights hang from the ceiling.

Above these principal corridors are others, without any decoration, whence ingress is obtained to the Gallery. This upper corridor is lighted by small quatrefoil-shaped windows, and gas-lights are pendant from the roof.

Two magnificent Candelabra of brass rise from the posts at the end of the Peers' seats. They are about twelve feet and a half high, and consist of a shaft ornamented with a leaf pattern and supported at the sides by short pillars, crowned with fleurs-de-lis; at about eight feet from the ground the shaft has eight flying buttresses

projecting from it, and from them, in curves, spring out branches with sockets for lights. Above this series of lights are four others, of lesser dimensions, and the whole is crowned by a single light rising from the centre. The workmanship of these Candelabra is most elaborate, and is worthy of their exquisite design. They are manufactured by the firm of Hardman, of Birmingham.



There are two other beautiful specimens of Candelabra on either side, a little in advance of the Throne, which have an imposing appearance. To the topmost coronal they stand about seventeen feet high, of which the pedestal is nearly five feet, and are beautiful specimens of skill in brass working, weighing $11\frac{1}{2}$ cwt each.

The seats for the Peers are extremely comfortable. There are four rows of seats, each disposed in three ranges, so as to allow of free passage between them. The carpet is of deep blue, ornamented with roses in gold colour.

The whole of the excellent arrangements for the warming, lighting, and ventilation of the House of Peers, were carried out originally by the architect on a plan of his own, the working of them, however, together with the ventilation and warming of the whole building, have been entrusted to a resident officer specially appointed by the Government for that purpose.

The Throne is elevated on steps, the central portion having three and the sides two steps, covered with a carpet of richest velvet pile. The ground colour of the carpet is a bright scarlet, and the pattern is composed of roses and lions, alternately. A gold-coloured fringe borders the carpet.

The Canopy to the Throne is divided into three compartments; the central one is much loftier than the others, for her Majesty

that on the right hand for the Prince of Wales, and that on the left for the late Prince Consort. The back of the central compartment is paneled in the most exquisite manner. The



three lowest panels have lions passant of England, carved and gilded, on a red ground, and above them, in a wide panel, arched and enriched with quatre-foiling, are the Royal Arms of England, surrounded by the Garter, with its supporters, helmet and crest, and an elaborate mantling, forming a rich and varied background. The motto, "Dieu et mon Droit," is on a horizontal band of deep blue tint. Above the brattishing is a series of five panels, with ogee arches. The crests of England, Scotland, Ireland, and Wales, richly carved and gilded, fill the panels. The ceiling is flat, divided into many small squares. In the centre is the monogram V.R., surrounded by a border beautifully designed and carved. The flat surfaces of the ceiling are enriched by stars painted on them. As before mentioned, the overhanging canopy of the central division projects considerably beyond the sides, and it is supported by spandrels rising from octagonal pillars, having small roses and fleur-de-lis wrought in trellis work, with the most delicate execution upon

their several sides. The capitals of these pillars are peculiarly beautiful, having a coronal form, with floreated enrichment. The spandrils are enriched with quatrefoil tracery, and in their angles are representations of St. George and the Dragon, beautifully executed. The sides of the canopy have deeply sunken panels, enriched with shields of the arms of England, Scotland, Ireland, and Wales, most beautifully carved and gilded. Affixed to the pillars supporting the canopy are octangular pedestals, ornamented with quatrefoils, and having canopied and groined capitals, on the faces of which are shields charged with the escutcheons of England, Scotland, and Ireland. Upon these pedestals are figures of winged angels, sitting and holding shields, with the arms of England enamelled upon them.

The paneling on the sides, on either hand of the Chair of State, consists of two rows of open-worked arches, with elaborate tracery, and above them other panels filled with floreated enrichments of the most exuberant design.

Much skill has been displayed in the construction of HER MAJESTY'S STATE CHAIR, which is particularly splendid in its



enrichments. In general outline it is similar to the chair in which the Sovereigns of England have been wont to sit at their Coronations, but in detail it differs widely from its plain prototype. The legs of the Chair, resting upon four lions couchant, have pinnaced buttresses on each side, those on the back being, of course, considerably higher than the front ones. The arms are boldly moulded, and in the sunken panels beneath them are lions

passant. On moulded capitals, above the pinnacles to the back legs, a lion and unicorn are seated holding scrolls. The back of the Chair is gabled, of lofty pitch; and within it, in a circle, is a quatrefoiled

ornament of eight points, having in the centre the monogram V.R. entwined by a cord. A broad border surrounds the square part of the back of the Chair, on which are, alternately, large and brilliant egg-shaped pieces of rock crystal, and lions within quatrefoils enamelled. The addition of crystals as enrichments to the Throne is a peculiarly happy idea, as the effect and the sparkling brilliancy they impart, is most charming. Within this border are the Royal Arms of England, worked in embroidery on velvet.

The State Chairs of the Prince of Wales and the late Prince Consort are exactly alike in form and general details, the only variations being in the embroidery on the velvet backs, and in the monograms. The backs are circular-headed. The velvet backs are most magnificent specimens of embroidery, and in design command unqualified praise, ornament and appropriateness being so happily blended.

The Chair of the Prince of Wales has the ostrich feathers most beautifully worked issuing from the coronet, having the motto "Ich Dien" under it, while, on the side, are the letters P.W. respectively. That of the late Prince has his armorial bearings, and in circlets at the sides the letters P.A. are worked. The cushion to the seats is of crimson velvet, richly embroidered.

As every portion of Her Majesty's Throne, and the Chairs for the Princes is gilded, some idea may be formed of their splendid appearance; and standing under a canopy of the richest design, glowing with gold and colours, they produce a magnificent effect.

The Footstool to the Queen's Throne is of oblong shape, about one foot four inches in length. The top is covered with the richest crimson velvet, and is embroidered in gold. The pattern is a rose of eight leaves, within a circular border, from whence small roses spray out towards the corners, and the whole is included in a border to the outer form of the footstool, of fleurs-de-lis, &c.

The side compartments of the canopy are like in general architectural detail, but differ in heraldic insignia, the one side having the symbols of the Prince of Wales, blended with its architectural features, whilst the other has those relating to the late Prince Consort. On the pedestal, at the Prince of Wales's side, is a lion holding a shield, on which the arms of England are displayed; and on that on the other side is a unicorn holding a shield similarly charged.

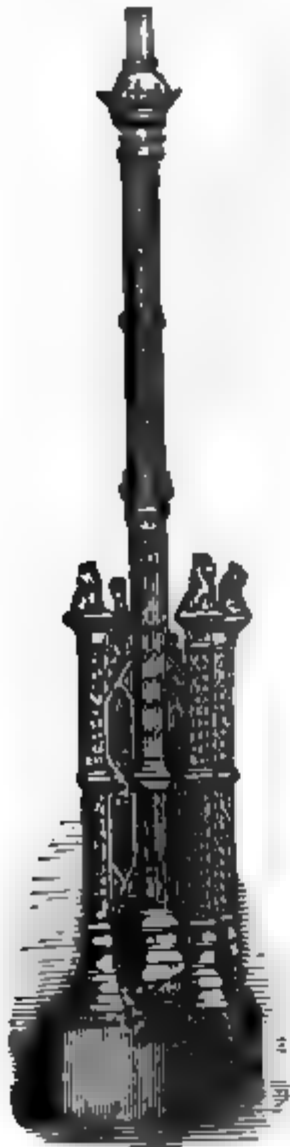
The paneling is alike in both compartments, the lowest row containing fanciful bands, with rich foilage interwoven; the second and third series quartrefoils; and the fourth richly traceried ogee arches. Within the quartrefoils, P. W. and P. A. respectively, are carved and gilded, relieved by a deep blue background. The arches in the upper row have shields of arms helmeted and crested with Royal crowns. Tall arched panels display the armorial bearings of the Prince, in gold and colours, surrounded by the Garter, and having crowns above them. On blue labels, under the arms, are the respective mottoes "Ich Dien," and "Treu und L'est," in slightly raised letters. The arched coes above are each divided into four panels by enriched ribs, the two central panels containing shields helmeted and mantled, on which, in the Prince of Wales's Canopy, are the armorial ensigns of the Principality, and the Royal Arms of England; and in the late Prince Consort's are the escutcheons of Saxe Coburg Gotha and England; the two outer panels have lions and unicorns sitting, and holding banners displayed, on which are the triple ostrich feathers on an azure ground, and a red cross on a white ground respectively.

THE PEERS' LOBBY.

Entering the Peers' Lobby, which is the chief approach to the House of Lords, the visitor is struck with its magnificence; the decorations, both architectural and pictorial, are extremely elegant and appropriate, though of course, less elaborate than those of the House. In plan, the Lobby is square, each side being divided into a wide central, and two smaller arched compartments.

The wide central compartments, on either side, have lofty arches, or doorways, all of precisely similar proportions and arrangement. The doorways on the east and west sides correspond with each other in detail, having quatrefoils in the spandrils, with the rose and portcullis in their centres. Above each arch is a series of six arches, separated by small buttresses with pinnacles; within them are painted the arms of the six different Royal lines who have swayed the English sceptre—the Saxon, Norman, Plantagenet, Tudor, Stuart, and Hanoverian—each surmounted by a Royal Crown. Below each arch, and forming, as it were, a base to it, is a small panel, quatre-

foiled, and bearing in its centre a shield, on which the initials S.N.P.T.S.H. are painted, to correspond with the armorial bearings above them. The north doorway opens into the long corridor leading



to the House of Commons; whilst the eastern and western open into corridors connected with the Libraries and other rooms. The doors themselves are of oak, the hinges and locks being of brass.

At the corners of the Lobby are magnificent standards of brass for gas lights. They consist of a shaft about twelve feet high, rising from a plinth of black marble, from each corner of which rises a small circular pillar to support the shaft, crowned with a lion's head. Every part of the pillars and shaft is elaborately worked out in lozenges and hexagons, with quatrefoils. The shaft is surmounted by a wrought coronal for the gas jets. The standards are gilded, relieved by gilt bronze. The representation will enable a correct idea to be formed of these works of art.

The East, West, and Northern Entrances have recessed doorways, with arches of lower pitch, to correspond in general character with the South door, but of much plainer design. Each recessed doorway is divided into three parts—a central and two narrow compartments.

In the central one is the doorway; above it the wall is formed into three quatrefoil panels, having within them shields containing the Arms of England, Scotland and Ireland, royally crowned with blue labels, on which are Anglia, Scotia, and Hibernia alternately. The doors are of oak, richly panelled, and having plate glass in the upper panels. Over the East and West Doors are clocks, the dials of which are beautifully enamelled in white, gold, and blue. On either hand, in the thickness of the wall are small doorways, which lead to the staircase to the galleries and into small rooms.

The South Door, opening into the House of Lords, corresponds, in its general form, with those on the other side of the Lobby having six arches over it embellished, like them, with the Royal armorial bearings; but, in the details of the archway itself, the

utmost magnificence is displayed. The arch is deeply moulded, whilst, at intervals, Tudor roses, very boldly sculptured in alto-relief, royally crowned, give richness to the whole. Recessed about four feet is another arch, but not of so lofty a pitch as the external one, and within the mouldings of this, oak-leaves, gilded, are introduced. The space over the arch is divided into five compartments, the central one quatrefoiled, and bearing in its centre a shield of the Royal Arms of England, surmounted by a crown, and having the motto "Dieu et mon Droit" on a blue label; whilst, in the panels on either side, likewise quatrefoiled, are the lion and unicorn, each bearing a small banner; roses and thistles fill up the other panels, whilst shamrocks form a cresting round the arch; and, as all parts are coloured and gilded, the effect is magnificent.



The massive brass gates under the south door especially deserve

notice: they are splendid specimens of intricate and masterly workmanship by Hardman, in weight $1\frac{1}{2}$ tons, and are only equalled in beauty of design and workmanship by those to the tomb of Henry VII., in Westminster Abbey, of the 15th century.

The Encaustic Tiled Pavement from the richness of the colours is particularly striking; it was manufactured by Minton, in Staffordshire. The marble margins of the floor, with that of the centre, is the produce of Derbyshire. The texture of these marbles is equal, in all respects, to the finest jasper: surrounding the centre is a very fine enamel, inlaid with brass by Hardman. The stained glass windows represent the arms of the early families of the aristocracy of England, and are also manufactured by Hardman. This Lobby is 38ft. square and 33ft. in height.

Leaving this Lobby by the archway on the east side, a corridor brings us to the Refreshment Rooms—these are conveniently arranged, the one as a Dining Room, and the other as a Tea Room, the double screen in the centre, dividing and yet connecting these rooms, and which is so great an ornament to them, forms a waiting room for the attendants, and give access to the Kitchens, which are immediately under it. By means of a staircase connecting them and also by an hydraulic lift, for raising and returning dishes, the utmost convenience and dispatch is ensured. Proceeding to the end of the corridor from which these rooms are entered we gain entrance to the

PEERS' LIBRARIES.

This magnificent suite of rooms has been arranged with the utmost attention to the comforts and convenience of its occupants, every portion is complete and harmonious, and even every article of furniture in the rooms has been designed and manufactured in strict accordance with the architecture, indeed, we could quite fancy ourselves in one of those artistic and lordly apartments of olden time, once to be found in the old mansions of Henry's and Elizabeth's time, such as Nash or Cattermole delight to paint, but few of which known now remain in their pristine state. The walls are completely lined with bookshelves in dark oak, while, above the shelves is a frieze, the panels of which have the armorial bearings of the Chief Justices of England, arranged according to date. The ceiling is covered with

paneling, harmoniously and elaborately painted, while the recessed windows, giving a fine view of the Thames, are most inviting places for quiet study. From the Peers' Lobby the opposite door conducts to

THE PEERS' ROBING ROOM.

Which it is proposed to decorate with frescoes, illustrating Human Justice and its developement in Law and Judgment. The following are the subjects proposed :—

In the single compartment on the West side :

1. Moses bringing down the Tables of the Law to the Israelites.

In the two small compartments on the East side :

2. The Fall of Man.
3. His Condemnation to Labour.

On the South side, in the larger compartment :

4. The Judgment of Solomon.

In the two smaller :

5. The Visit of the Queen of Sheba.
6. The Building of the Temple.

On the North side, in the larger compartment :

7. The Judgment of Daniel.

In the two smaller :

8. Daniel in the Lions' Den.
9. The Vision of Daniel.

These Frescoes are intrusted to J. R. HERBERT, R.A.

Returning to the Peers' Lobby, the archway on the north side gives access to the Peers' Corridor, corresponding with the Commons' Corridor immediately opposite in the Central Hall, the walls of which are paneled for frescoes, most of which have been completed.

The decorations of the corridors leading from the Central Hall to the Houses of Lords and Commons are as follows :—

Charles II. assisted in his Escape by Jane Lane.

The Executioner tying Wishart's book round the neck of Montrose.

Monk declaring for a Free Parliament.

The Landing of Charles II.

Alice Lisle concealing the Fugitives after the Battle of Sedgemoor.

The Sleep of Argyll *

The Acquittal of the Seven Bishops.

The Lords and Commons presenting the Crown to William and Mary in the Banqueting Hall.

* See Woodrow, "Church History," book 3, c. 9, s. 9.

Charles I. erecting his Standard at Nottingham.

Basing House defended by the Cavaliers against the Parliamentary Army.

The Expulsion of the Fellows of a College at Oxford for refusing to sign the Covenant.

The Burial of Charles I.

Speaker Lenthall asserting the Privileges of the Commons against Charles I., when the attempt was made to seize the five Members.

The setting out of the Train bands from London to raise the siege of Gloucester.

The Embarkation of a Puritan Family to New England.

The parting of Lord and Lady Russell.

We thence pass into the

CENTRAL HALL,

A vast apartment, 60ft. diameter, octagon on plan and vaulted over with stone, the enormous ribs of the vaulted roof and the varied and beautifully sculptured bosses at their points of intersection form a most striking effect. Each of the eight sides have moulded archways, the jambs of which are decorated with a series of beautifully designed niches, which are filled with appropriate statues, as follows—

| NORTH DOOR. | | EAST DOOR. | |
|--------------------------------|------------------------------------|-------------------------------------|-----------------------------|
| Isabella Queen of Edward II. | Richard II. | Johanna of Navarre, Q. of Henry IV. | Henry VI. |
| Henry IV. | Anne of Bohemia, Q. of Richard II. | Henry V. | Margaret Queen of Henry VI. |
| Edward III. | Philippa, Queen of Edward II. | Katherine, Queen of Henry V. | Edward IV. |
| SOUTH DOOR. | | WEST DOOR. | |
| Elizabeth, Queen of Edward IV. | Anne, Queen of Richard III. | Edward I. | Isabella Q. of K. John |
| Edward V. | Henry VII. | Eleanor, Queen of Edward I. | Henry III. |
| Richard III. | Elizabeth, Queen of Henry VII. | Edward II. | Eleanor Q. of Henry III. |

These eight arches contain, alternately, great doorways, giving access to all parts of the building, and enormous windows which give light to the Hall; these windows, are filled with stained glass, and illuminating the walls and floor with many coloured light, have a gorgeous effect—special attention should be directed to the very beautiful encaustic tile pavement of the Hall, with its appropriate inscription, “Except the Lord keep the house, their labour is but lost that built it,” given in the latin of the vulgate; unique in its effect, and evidencing, as do the pavements in this material in different parts of the building, that there is no lack of power in our present manufacturers when their abilities are really called out to vie with the most elaborate and artistic effects of decoration of this kind of former times. The carved stone screens with inscriptions below the windows also give access to different parts of the building. Leaving the Central Hall by the archway to the east we enter a square chamber called the Lower Waiting Hall, paved also in tiles from the factory of Messrs. Minton, and bearing the inscriptions “Virtue Prevails” and “Love and Fidelity to our Country;” from this there is access to a large apartment occupying

the centre of the river front, called the Conference Hall, from it being the appointed place of meeting of delegates from both Houses of the Legislature on certain occasions. From the Lower Waiting Hall an octagon staircase, the effect of which is very generally admired, leads to the Upper Waiting Hall—an apartment of the same size as the lower one, and chiefly remarkable from the fresco paintings with which the walls are adorned; they are all the first efforts of living English artists in this, till now, neglected though important style of wall decoration (at least in this country). The list of their subjects is as follows:—

| SUBJECTS. | ARTISTS. |
|--|---------------------|
| Chaucer: "Griselda's First Trial of Patience" .. | C. W. COPE, R.A. |
| Spencer: "St. George overcoming the Dragon" .. | G. F. WATTS. |
| Shakespeare: "Lear disinheriting Cordelia" | J. R. HERBERT, R.A. |
| Milton: "Satan touched by Ithuriel's Spear" .. | J. C. HORSLEY. |
| Dryden: "St. Cecilia" | J. TENNIEL. |
| Pope: "The Personification of Thames" | EDWARD ARMITAGE. |
| Scott: "The Death of Marmion" | EDWARD ARMITAGE. |
| Byron: "The Death of Lara" | C. W. COPE, R.A. |



ST. STEPHEN'S HALL.

N arched doorway on the west side of the Central Hall leads us to St. Stephen's Hall, which occupies the site and is nearly of the same dimensions of the old St. Stephen's Chapel, the history of the fortunes of which have been strange indeed. It was founded by King Stephen as the Chapel Royal of the Palace, and was almost rebuilt with great magnificence by Edward II., about 1330, in the rich architecture of that period. It was nearly cotemporary with the beautiful Sainte Chappelle of Paris, and the arrangement of these two buildings, their use, and the style of their architecture, were curiously parallel; both were originally built for Chapels Royal, attached to the Palaces of the Sovereigns of the two countries; both were built over crypts or lower chapels, which were used independently of the building above, as parish churches; both have been desecrated, our St. Stephen's having been appropriated to the use of Parliament for its sessions, since the time of Henry IV., while the French Sainte Chappelle was long used as a depository for the national archives. The French example (more fortunate in its destiny than our own) is now in course of faithful restoration, ecclesiastically as well as architecturally, while our St. Stephen's Chapel only survived the fire of 1834, a perfect wreck, and though some of its beauties were thus after being long hidden restored to light, the whole structure was in so ruinous and dangerous a condition that its removal was inevitable. Great anxiety was expressed at the time for its restoration, but it was very properly felt that unless such restoration could be carried out perfectly, and from sufficient authority, the whole interest in it would be gone, while its anomalous character with the rest of the building would be disagreeable and apparent to all. The traditions of its pristine dedication are, however, still kept up by the name of

St. Stephen's Hall, as it is now called, as well as by the character of the architectural sculpture of its beautiful stone vault, the bosses of which have subjects taken from the life of St. Stephen.

Its windows are filled with similarly appropriate glass, while it has not been thought an unfit memorial of its having long been the arena where our best and wisest statesmen of former days acted their parts, to erect marble statues on the several pedestals to those men to whom England owes her gratitude for their patriotism and public virtue, and whom their country delights to honour, the whole of which are now completed as follows :—

| SUBJECTS. | ARTISTS. | SUBJECTS. | ARTISTS. |
|----------------------------|------------------------|------------------------|-------------------|
| Selden | J. H. Foley, R.A. | Lord Chatham | P. M'Dowell, R.A. |
| Hampton | J. H. Foley, R.A. | Lord Mansfield | E. H. Baily, R.A. |
| Lord Falkland | John Bell. | Burke | W. Theod. |
| Lord Clarendon | W. C. Marshall, A.R.A. | Fox | E. H. Baily, R.A. |
| Lord Somers | W. C. Marshall, A.R.A. | Pitt | P. M'Dowell, R.A. |
| Sir Robert Walpole | John Bell. | Grattan | L. Carew. |

The panels under the windows are to be filled, in course of time, with frescoes, as also the large arched recesses at either end; the floor is paved, as elsewhere, with appropriately designed encaustic tiling, so that even now, and still more when complete, the effect of this fine apartment must excite the admiration of the stranger, and cause the less regret for the loss of the old chapel. A small staircase at one end leads to

ST. STEPHEN'S CRYPT,*

the more proper name of which is, or was, the Church of St. Mary's Undercroft, once a very richly ornamented and still a beautiful building, which is now being most carefully restored, and will again be used as a place of worship, being destined for the numerous residents within the area of the New Palace, and when it is remembered that there are therein included some eighteen or twenty official residences, of different sizes, it will be seen that a need exists for some such provision. This Crypt has been sadly abused, while the beautiful Chapel above was occupied as the House of Commons, part being used for a gasometer house, while another part was in use as the Speaker's State Dining Room. Considerable interest was some years since excited by the discovery of the embalmed body of an ecclesiastic, built into a rough recess in

* For more detailed description of the Crypt, see Appendix.

the north-east angle of the Crypt underneath the window sill; the body was found wrapped in many folds of cere cloth, and having a carved oak episcopal staff lying diagonally across the breast. The ingenious researches of Mr. PETTIGREW, the well-known antiquarian, apparently established the remains to be those of Stephen Lyndwode, Bishop of St. David's, from 1442 to 1446, and Keeper of the Privy Seal to Henry VI., and author of several ecclesiastical works. He founded a chantry during his life at St. Stephen's, as his will (which still exists at Lambeth Palace) expresses it, "in bassa capella," and directed that his body should be there buried. It has been thought that the position where the body was discovered was not that where he was originally buried, but that his descendants either hastily removed his remains to save them from insult at the Reformation, or that his shrine was rifled of its ornaments and the body put, where found, out of the way; this latter supposition has the more probability from the fact that when the body was discovered the coverings of both arms below the elbows were wanting: and as it was usual for bishops, when buried, often to have their gold embroidered greaves, and also their episcopal rings, the spoiler would make prize of these parts. Mr. PETTIGREW obtained leave from the Government to open the wrappings, when it was discovered that, so skilfully had the body been embalmed, that the features were perfectly distinguishable, and even the skin of the face and lips still soft. After this strange disinterment, the poor bishop has found a resting place once more in the cloisters of Westminster Abbey.

The Statues recently erected in the niches at the doorways of St. Stephen's Hall are—

| EAST END. | | WEST END. | |
|-----------|-------------|------------------------|----------|
| Matilda. | Richard I. | William the Conqueror. | Henry I. |
| Henry II. | Berengaria. | Matilda. | Matilda. |
| Eleanor. | John. | William II. | Stephen. |

Returning, however, to St. Stephen's Hall, we leave it by the archway at the western end, and find ourselves in St. Stephen's Porch, and here one of the grandest parts of the building is seen. By a happy idea and most skilful treatment, Sir CHARLES BARRY made our time-honoured Westminster Hall an integral part of his new building—the great window which was at the south end of the Hall has been moved back southwards, leaving sufficient room for a

spacious landing, richly groined overhead in stone, while, where the window originally stood, a lofty and striking archway leads by a grand flight of steps nearly the whole width into Westminster Hall, which thus forms the public entrance to the New Palace from New Palace Yard. In the Porch, the window above-mentioned has a stone gallery below its sill, whence a fine view of Westminster Hall is obtained, and now a handsome stained glass window (not unlike in general effect the famous west window of St. George's Chapel at Windsor) has replaced the old glazing. The view hence of Westminster Hall is hardly a less striking one than that from the Hall. From St. Stephen's Porch, by descending other steps, we gain St. Margaret's Porch, the stone arched gallery around which is very beautiful, and thence we may emerge into Old Palace Yard, opposite Henry VIIth Chapel; so that an entrance from either Old or New Palace Yard leads equally to the Central Hall, by the course we have been conducting the visitor, and so to all parts of the building. As yet little has been done, except forming the archway mentioned above to

WESTMINSTER HALL.

But it is understood that it was part of the plan of the architect to decorate its walls with frescoes, as well as to make it an appropriate anti-chamber of the Houses of Legislature, by adorning it with an avenue of pedestals, bearing statues of those public men whose worth and patriotic efforts in Parliament may entitle them to such a distinction. Sir CHARLES BARRY also expressed a wish to raise the roof, and although this has been considered by some almost as desecration, yet it must be owned that its connection with the loftier proportions of the new building gives an appearance of uncomfortable depression to its noble roof. Of historic interest, Westminster Hall has had its share in all ages. Built, it is supposed, originally about 1097, it was almost entirely rebuilt, and the roof (the beauty and constructive skill of which has interested architects and antiquarians for many an age) erected by Richard II., about 1398. The first great public act taking place within its walls was, by a strange fatality, the deposition of that very king himself in 1399. From the year 1224 till the present time the great Law Courts of England

have been established here, while its walls witnessed the installation of Cromwell, as Lord Protector, and, a few years later, the ignominious exposure of his head on a pole, with those of his associates Ireton and Bradshaw. Here Sir Thomas More was condemned to die—here the regicides sat in judgment on Charles I., who had himself been present while his faithful servant Strafford was tried and condemned a short time before—here the trial and acquittal of the Seven Bishops took place in the reign of James II., while the same walls witnessed the famous trial of Warren Hastings in later days, besides numerous other trials, banquetings, and ceremonials connected with stirring periods of our national history. The last state occasion on which the Hall was used was for the Coronation Feast of George IV. In forming the new archway at the end, some portions of an arched passage in the thickness of the wall were discovered, belonging to the Hall of Rufus; drawings of these were made before they were again hidden by the new work. The beautiful stained glass in the large window represents the Arms of the various Sovereigns, from the time of the Conquest.

Leaving the Hall by an extremely beautiful new doorway on the east side, we enter the old cloisters of St. Stephen's, which have undergone a thorough restoration and had considerable additions made to them with such skill that it would be impossible for an unprofessional observer to detect where the new work has been incorporated with the old. The fan tracery of this groin is one of the most elaborate and beautiful specimens of the architecture of this kind that yet remains in England, and from the richness of this portion it may be gathered what was the splendour of the Royal Palace and Monastery, of which it formed a part. The small projecting chapel, anciently an oratory on the west side of the cloister court, is well worth attention for the beauty of its details. An entirely new upper Cloister has been added to fit the whole to serve as the Private Entrance, with its necessary offices and appendages, for members of the House of Commons, either from the Hall, or from New Palace Yard. The effect of the rich groining of these Cloisters, both above as well as below, heightened in effect by the sparkling stained glass of the windows, and the many coloured tiles of the floor is most charming, and the staircase from the lower to the upper

Cloister, with its central clustered pillar supporting the groined stone roof above, is most picturesque and original in its composition ; proceeding up this staircase and through the upper Cloister, we enter the

HOUSE OF COMMONS' LOBBY,

A spacious and rich apartment, about 45ft. wide, each way. Like the Lobby of the House of Lords, it is square on the plan, having each of its four sides symmetrical, and each containing an archway, giving access to those parts of the building pertaining to the House of Commons ; that to the north being the entrance to the House itself—that on the south to the Central Hall—through the Commons' corridor, which, like the Peers' corridor before described, is decorated with frescoes.

The archway on the south side of the Commons' Lobby, leads to the Libraries, Refreshment Rooms, &c., and that on the west to the Cloisters we have spoken of. Carved open screens, bearing the words "*Domine salvam fac reginam*," on each side of these various archways part off the Post Office, Vote Office, and other apartments connected with the daily business of members, while windows over these with stained glass, bearing the coats of arms of various boroughs returning members to Parliament, give light to the interior—the roof is of dark wood and massive in its character, while the flooring is paved with encaustic tiling, with the motto "*God save the Queen*" introduced. The massive and elaborate carved brass gas standards in the four angles, especially deserve examination, they are from the factory of Messrs. Hardman. The gas lights of these are ventilated on the principle invented by Professor FARADAY, by means of which all communication between the air of the apartment and the lights is cut off, and thus the deteriorating effect of gas upon the air is prevented. We now enter

THE HOUSE OF COMMONS,

An apartment of original composition and striking character, befitting place from the care bestowed on every part, both as respects the most studied convenience of the members, as well as on the har-

monious arrangement and design of the whole to the most minute detail, for the affairs of deep interest, not only to England, but to all the world, that are here deliberated upon and settled. The House is arranged in somewhat similar manner as respects the floor, as the House of Peers, except that there are here no cross seats, and the table, on which the mace (the same that was so rudely handled by Cromwell), rests during the sitting of the House, occupies the place of the woolsack, the seats too, which rise one above the other on the sides of the House are returned at the Bar end, and altogether from the compactness with which everything is arranged, there is more an air of business than in the House of Lords; the size of the apartment on the floor is 75ft. long, 45ft. wide, and 41ft. high to the centre of the ceiling, the size being made as small as possible (consistently with occasional necessities) for the purposes of speaking and hearing without effort during the average attendance of members, which amounts to about three hundred.

The Chair of the Speaker, which bears the Arms of England, is at the northern end opposite the Bar; the Ministerial seats are on the front bench to the right of the speaker, the leaders of the Opposition occupying the front bench opposite; a special seat placed at the Bar end, looking towards the Speaker, is the official post of the Sergeant at Arms, always occupied by him or his Deputy during the sittings. There are seats behind the bar on each side for the use of the Peers or their sons, who may wish to be present at the debates. A Gallery, with a double tier of seats runs along each side of the House for the use of Members, the communication between them being at the south end; at this end there is a deep Gallery, extending a very considerable way back, the front row of which is appropriated to the use of the Diplomatic corps behind this there is a considerable space for those fortunate enough to obtain Speaker's orders, and between this and the ornamental stone screen at the end, the space is destined to the use of strangers gaining admittance by means of orders from Members; the Gallery immediately over the Speaker's chair is divided into a certain number of separate seats for the reporters of the daily papers, while behind them is accommodation for the reporters in waiting. For the first time in

the history of Parliament a specific place has been assigned for the use of ladies, but as this is still considered against parliamentary regulations, and as they are only there as it were by courtesy, their seats are placed behind the ornamental brass trellis in the stone screen at the north end; connected with these seats there are commodious retiring rooms, so that the comfort of the fair politicians is cared for in reality if not in appearance. In the old House, the only place where ladies could go was in the space above the roof over the chandeliers, when peeping down from the extreme height and bearing as long as they were able, the heat and smell arising from the lamps, many ladies of rank have passed several hours. The House of Commons is more plainly decorated, at least, as respects colour, than the House of Lords, but it will be seen, on a close examination of the delicate carving with which it is covered, that on every portion there has been expended no less an amount of thought and labour; the prevailing colour of the whole is rich oak, heightened, to a slight extent by the decorated panels of the ceiling and the emblazoning of the coats of arms, which bear the Royal cognizances of our Sovereigns in succession arranged along the front of the Gallery.

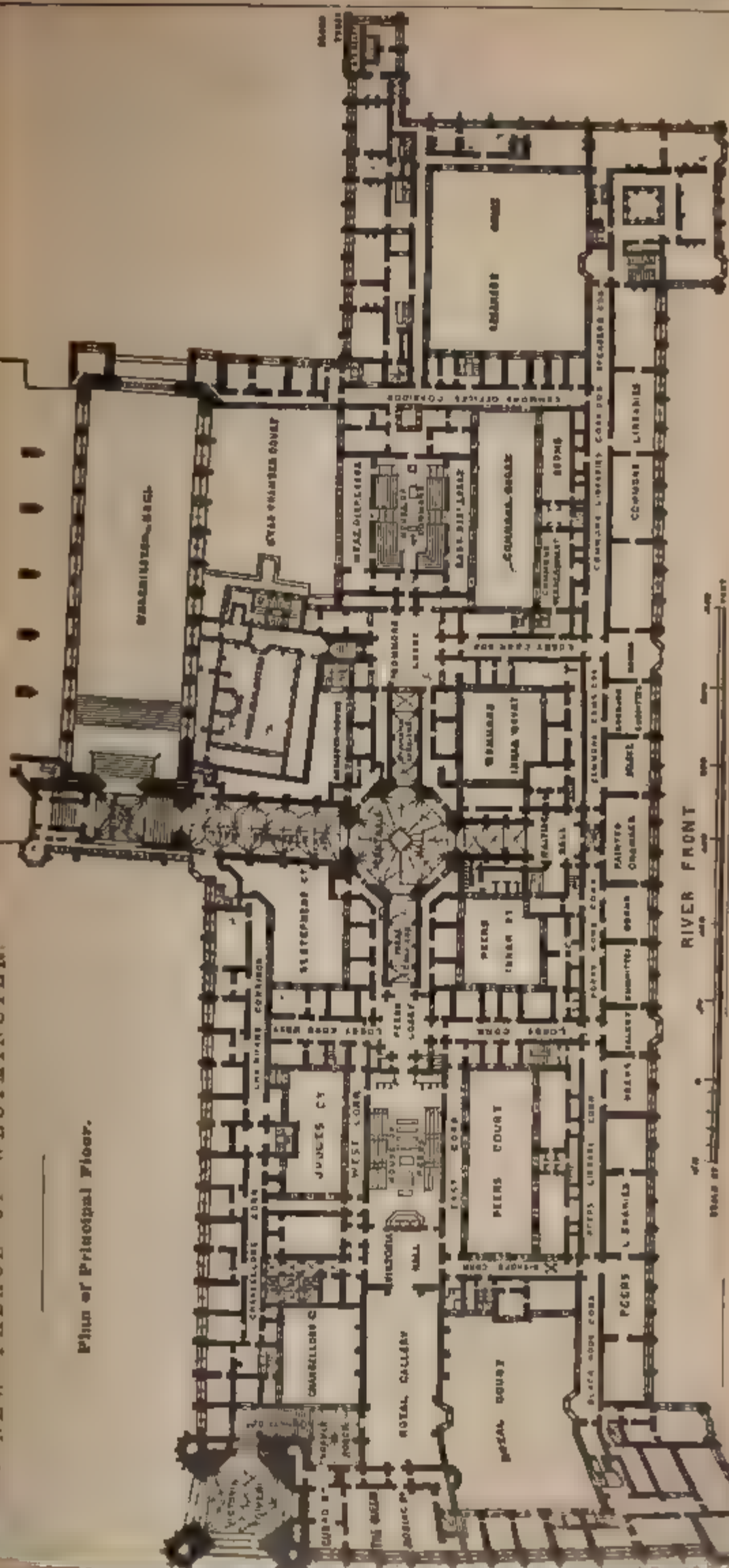
The windows of the House are filled, as elsewhere, with stained glass, the rich colours of which relieve the otherwise monotonous colour of the oak work, and by mellowing the otherwise painful glare of light, contribute to increase the general effect of magnificence. It was, we understand, proposed by the architect to decorate in colour, on a gold ground, the coved under-side of the Galleries, emblazoning thereon the armorial bearings of the Speakers of the House, in chronological order, but as yet nothing has been done, except to prepare the ground, from a fear, lest in gaining splendour the House should appear to lose its business-like appearance—we cannot but hope, however, that the designs of the late architect will be carried out in this respect, as the series of arms would have much historical interest, apart from the effect of colour being evidently desirable at this point. The ingenious and elaborate specimens of ornamental brass work in the Chandeliers for gas with which the House was first lighted, have been replaced by a mode of lighting through the panels of the ceiling, after a plan of Mr. GURNEYS's, which is considered by some of the Members to be more pleasant to the eyes,

although the effect on the room artistically, is far from satisfactory. Very costly and elaborate provisions for ventilating and warming the House and its Lobbies were formed under the direction of Dr. REM, who, although appointed at an early stage of the building to ventilate and warm the whole, ceased to act in the year 1846, in consequence of a report of a Committee of the House of Lords, from that part of the New Palace devoted to their use, as well as from all other parts of the building, except from the House of Commons and its immediate adjuncts; and the ventilation and warming of the building, with this exception, was left entirely to the architect. Appliances have been provided for managing the ventilation of the House of Commons, either by admitting fresh air from large chambers when it is mixed and warmed below the floor, which has cast-iron plates perforated for this purpose over the whole area—or from above the ceiling through the carved ornament of the beams and spaces left around every panel for this purpose.

Along both sides of the House are the Division Lobbies, that on the west side being for those who say "Aye" to any motion put from the chair, that on the east to the "Noes;" these Corridors are plainly and substantially fitted up with oak panelling, the stained glass in the windows is of less elaborate character than that in the House, but in its effect, at least, equally beautiful. There are also Corridors over these, connected by several doors with the Galleries of the House, these, however, are divided by oak framing into different rooms, which are for the convenience of members retiring, either to refer to documents or to see friends—the windows here also are filled with delicate flowered quarries and stained glass—stairs at either end communicate with the Corridor below. At the Speaker's end of the House behind the chair, are two small chambers, one for the use of the Members of the Government to hold conferences with each other during discussions when need arises—the other for the use of the Opposition for similar purposes—this door also affords access, by means of a long Corridor, to the official residences of the Librarian to the House of Commons, the Clerk of the House, and the Sergeant at Arms, who all have accommodation provided in that portion of the building, as before-mentioned, which faces New Palace Yard. The Speaker's Residence occupying the entire wing

NEW PALACE OF WESTMINSTER.

him or Principal Wood.



tower at the north end of the river front, is also in connection with the same Corridors. Returning to the House Lobby, the visitor may leave it by the archway on the east side, and enter a Corridor leading to the

REFRESHMENT ROOMS,

Which consist of two long apartments of similar arrangement to those of the House of Lords, one being a Dining Room for Members only, the other for strangers accompanied by Members, divided by a carved oak screen, from which communication for the attendants with the Kitchen below is obtained; the panels of the ceilings are enriched with appropriate decorations of fruit, flowers, &c., the same Corridor from which these rooms are entered also leads to

THE LIBRARIES,

The rich and beautiful design of which, combined with the appearance of the most complete comfort, commands almost universal admiration. Oak bookcases with well furnished shelves extend from floor to near the ceiling, rollers for maps of all countries are ranged around; the recessed windows looking towards the river afford convenient retiring places for study—the thick carpets prevent noise—the perfume of Russia leather pervades the atmosphere—works containing the most minute and varied information, bearing on almost every subject brought under the notice of Parliament are available at a moment's notice, and, in short, every possible inducement of convenience and utility is afforded to that section of Members who devote their time and best powers to their respective duties. To those, however, who have time to look around them, and to the visitor, the series of panels which will be filled gradually with the portraits of our most distinguished statesmen, which extend all round the rooms over the bookcases, the various designs of fanciful character with which the ceilings are decorated—the minute and beautiful carved wood work—the quaint and characteristic fireplaces with their shining brass fire-dogs—the peculiar design of the carpets, which, with all other articles of furniture throughout the New Palace, have been manufactured from the designs of the archi-

fect, the curious old fashioned, though comfortable chairs, and the rich hangings of the windows form altogether a "tout ensemble," which carries back the imagination perhaps more than any other part of the building to those old times of feudal magnificence, in the style of which both the New as well as the Old Palace at Westminster has been conceived, and which may now be denominated our national style of architecture. Leaving these rooms, we pass a small Staircase, which gives access for the Members to

THE SMOKING ROOM.

A luxury provided for the first time in the New Palace; this is fitted up with strict relation to its peculiar use, with floor of encaustic tiles, of varied colour and design; the walls, 6ft. high from the floor, are also lined with coloured china slabs; clustered stone pillars support the roof, which is formed of hard polished cement, and yet render the room a cheerful and comfortable retiring place, it immediately adjoins the magnificent River Terrace, so that a quiet cool promenade is thus available during the heats of a summer session. Once more returning to the House Lobby, we leave it by an archway on the west side, which conducts us to the Upper Story of the Cloisters, which have been made one of the most attractive portions of the building, and appropriated, as before-mentioned, to the

MEMBERS' PRIVATE ENTRANCE.

The Cloisters of St. Stephen's, as already said, have always been considered one of the most beautiful examples of the architecture of their time and style existing in England, and in the restoration of them which has been most scrupulously effected from authorities, the architect of the New Palace has shewn the best judgment, since by their incorporation with his magnificent building, which will endure, we may hope, as long as England exists, he has taken the best means of permanently preserving to us and to future times this evidence of our forefather's taste and skill. The Upper Story of the Cloister had been almost entirely destroyed, either by innovations or by fire of 1834, and only just sufficient remained to afford an idea and authority for its restoration: the visitor will especially notice

the characteristic and beautiful new Staircase which connects the upper and lower Cloister—the latter is used for the depository for members' cloaks and coats on entering from the Star Chamber Court or from Westminster Hall. Leaving the Cloister in this latter direction and passing through Westminster Hall, we shall emerge once more into New Palace Yard, and take leave of this wonderful building, which, whether we consider its importance nationally—the extent and intricacy of its details—the multifarious operations which go on within its walls, must excite our interest and national pride of Englishmen, while in common with the multitudes of intelligent foreigners who visit it, we cannot but feel admiration at the talents, the energy and perseverance of the able author of the whole, who must have felt that the almost universal admiration which he has received from all the intelligent, in some measure compensated for the troubles, vexations, and labour which it would seem, always necessarily arises in so protracted a work, more especially when carried out under successive administrations. The New Palace at Westminster has, at least, removed the reproach so long cast on us by foreigners, that ours, the richest and largest city in the world, had no Public Buildings of magnificence or originality, compared with the capital cities of our continental neighbours.

The public are admitted to view both Houses of Parliament and all the Public portion of the New Palace of Westminster every Saturday between 10 and 4 o'clock, by Tickets, which are obtainable on Saturdays, during those hours, at the Office of the Lord Great Chamberlain, in the Royal Court, adjoining the Victoria Tower.

PALACE OF WESTMINSTER.

INTERVIEW BETWEEN WELLINGTON AND BLUCHER,

AFTER THE BATTLE OF WATERLOO.

(FRESCO BY D. MACLISE, Esq., R.A.)

This picture is executed upon one of the large compartments, which are forty feet long, of the Royal Gallery in the Palace of Westminster. Nearly in the centre of the work is placed the Duke, mounted upon his horse Copenhagen; Blücher, also mounted, grasps the hand of Wellington with characteristic force and fervour,—his eager, resolute face, with his grizzled moustache, his grey hair and keen grey eyes—hard, strong and grim—show beneath the Prussian travelling cap he wears. He has just moved his horse to go, and yet again pulls him up to clasp the victor's hand, whose work he is now about to finish; for it has been settled between the Generals that the pursuit should be taken up by the Prussians, while the tired and war-worn English rested upon the field of battle. Tired and war-worn is the Duke; calmer, more resolute and still than the demonstrative Prussian. The composition forms itself into great masses, very skilfully designed to emphasize this central group of the Duke and General, and without obviously declaring the art employed to that end, resolving itself into sections which are subservient to a grand whole. We see along the back of the picture the English cavalry pursuing the artillery and waggon-train down a

hill and upon its rising crest. Immediately behind the heads of the Generals is the name of the inn, "*La Belle Alliance*," appropriately written upon a board fixed against the side of the house. The ruined roof, the torn walls, the slow wreaths of smoke that rise through the denuded rafters, the deserted dove-house, whose inmates the war has frightened away, are all signs of the havoc that has been going on, and even yet not ceased, as the flying artillery shows.

Like two wings of the composition, on either side of the Generals is grouped the Staff of each. On the Prussian side, next to Blücher, ride Gneismann, the commander to whom the pursuit was given, with white plumes in his hat, Nostitz, Bulow—an old, yellow man, in a blue coat loaded with orders,—Zeithen, and others ; amongst them a Brunswick officer, with the skull and cross-bones on his shako, and nearest to the front, mounted upon a magnificent white horse, rides Sir Hussey Vivian (Lord Vivian) in a hussar's dress. On the Duke's side is a group of officers, few, indeed, of note, seeing that most of the heroes of the fight had been rendered *hors de combat* before the meeting took place. Just behind the Duke are General Somerset and Lord Arthur Hill (Lord Sandys), and between them is seen the face of the Hon. Henry Percy, who bore home the despatches and the captured eagles. A few of the 2nd Life Guards and the Royal Horse Guards Blue, in the blue or red uniforms of each corps, such as the fortunes of the day had left in their saddles, to form the Duke's escort, make up this wing of the composition. Some of them cheer, waving their sabres ; one bears an eagle, and another the shot-torn banner of his regiment. The shakos, helmets and bearskins worn by each body respectively, have been grouped and got together by the artist with wonderful skill, so that they fall into harmonious masses of fine composition.

No part of this extraordinary picture deserves more unqualified admiration than the grouping of the horses, with the immense variety of their actions and even their expressions. Solid, alive, vital, as it were equine, and magnificently drawn and grouped are these animals. The steed Blücher is mounted upon is full of the fire of his fierce master, and seems bent upon dashing off. Wellington's famous animal, Copenhagen, stands with gingerly delicacy and grace amongst the slain ; his glossy flank seems to twitch and his grave eye to look commiseratingly about. Hardly inferior to these are the black horses of the English Guards, which form a mass of solid colour gravely contrasting with the lighter bays mounting the Prussians on the other side, to which last the most magnificently painted white horse ridden by General Vivian forms a luminous central point of brilliant colour that will win the admiration and delight of every spectator.

This horse of General Vivian's is a very important element of the composition, not only by centralizing and illuminating the whole of that side of the composition by its colour and brilliant treatment, but by its action connecting the upper group of riders with the line of wounded and slain men lying upon the ground athwart the front of the picture. The animal snuffs at the face of a Carabineer, whose breath has gone for ever. Beside this Carabineer lies a wounded Englishman; next is a French Cuirassier, and then a Highlander, who, having been wounded in the arm, has had a tourniquet applied to it. He is a piper, and has blown his instrument with his latest breath; for the surgeon, who left the tourniquet upon his limb, will find, indeed, more pressing cases to attend to, seeing that he is going beyond the reach of human ministration. There he is left, with outstretched arm and fingers strained and rigid; beside him, fallen from his grasp, lie the pipes he will never blow more, and the steel-hilted claymore that failed to save him from the winged Death. Above are two Irishmen, frantically cheering their victorious countryman the Duke, and waving their caps; these are Connaught Rangers. Next, beyond this, is a group about a captured gun, over which lies a French Artillery officer's body, just as he died to defend his command, and a Cuirassier dead upon the ground before the muzzle; the gun-carriage has been shattered, and the gun itself indented by English shot. Below lies an English colour-sergeant, disabled by a wound in his leg, which an hospital orderly bandages up. This is an Englishman; and his face, confessing but not succumbing to pain, is finely expressive.

On the other side of the composition, behind the Duke, are several groups; a Highlander, a Foot-guard and a Fusileer carry off the body of a youth of twenty-two years of age:—this is the “young, gallant Howard,” mentioned with grief by Byron. He has been struck down just at the end of the battle, and leaves a young widow and unborn child to mourn the terrible war. The faces of his attendants, full of tender commiseration, are perfectly expressive and apt. Upon the ground lies an English General Officer, wounded in the breast, attended by a Light Dragoon, a Foot-guard, and a drummer. Nearer the centre, three of the Life Guards, whose contorted faces show the pain the effort costs them, brandish their sabres and cheer. Their trumpeter lies dead in the front, his silver instrument battered by a musket ball, its embroidered, beard-like banner across his knees. Quite in the centre, and seen between the horse's legs, lie more of the wounded and the dead. Removed from this, and at the extreme left of the picture, is the wounded white horse of a Cuirassier, vainly striving to rise from under his master's body, which, thrown almost from the saddle,

taken from her barrel. Behind her a
placed a knapsack filled with crosses, j
slain; these a round-headed infant, th
about the field are scattered arms, stov
ments, spent shot and shattered shell.—

ST. STEPHEN'S CRYPT.

It is some years now since the late Sir Charles Barry began the restoration of this beautiful Crypt, the only relic that remains to us of the once unequalled St. Stephen's Chapel, unless Westminster Hall and the cloisters on its east side are to be considered parts of the famous Palace. What the crypt was 600 years ago, now that it has been perfectly restored to the splendour of its original decoration, we can judge for ourselves; but the glories of the chapel which once rose above it can only be guessed at from comparison with the crypt, or dimly admired through the traditions of antiquaries. Long before the fire which finally destroyed it the gradual, but necessary, process of accommodating its interior to the wants of the House of Commons had totally changed this once superbly decorated edifice. Mr. Fergusson, in his *Handbook of Architecture*, says of St. Stephen's :—

“As might be expected *a priori*, the gem of English art was the chapel in the Royal Palace at Westminster. On this was lavished all that the metropolis could then produce most exquisite in the art of design, and this not in architecture only, but the best works of sculpture and the highest class of painting were put in requisition for its adornment. The dimensions were not large, being only 90ft. by 33ft. internally, and its roof was of wood, but so elaborate were its decorations that it must have cost more than many edifices three or four times its size. There can be no doubt that it was designed to surpass everything of the sort in England, and being erected wholly within the reigns of the three St. Edwards, it embraced the very best period of English art, answering to the Sainte Chapelle at Paris, which belongs to the great architectural age of Louis.”

But, as we have said, very little of this grandeur beyond its traditions remained till 1834, when, after having been partly burnt at a dozen times, the old building finally succumbed in the great conflagration known as “the burning of the Houses of Parliament.” Additions of another kind, however, St. Stephen's, as the arena in

... must have possessed it
would leave it without an equal in the
endless as are the traditions about St.
crypt beneath, with which we have now
Some of the early Edwards gave banquets
it was merely a crypt—a dull sort of
about which there are no records save
assign it as a place of meeting for Cromwell
and others of the Liberal party, when the
Commonwealth were drawing to a violent
forth it seems to have been a lumber-room
its dusty silence till used to prepare the
of the early Georges—a mode of tur
seems to have suggested the idea which
by many successive Speakers of giving them
in it. After the fire which destroyed St.
but did not much injure the crypt, the ground
it, and in the New Palace the site of St.
is used in order to obtain an entrance
from Westminster Hall. This Hall is
which was spared by the fire, and which
restored under the care of the present architect
Mr. Edward M. Barry.

While in the crypt

claim for seats in the neighbouring churches. It is some years since this restoration was commenced, and it has fallen to the lot of Sir Charles Barry's son to carry out his father's views by completely restoring and decorating the crypt, and nothing now remains to be added except the fittings to render it a chapel worthy of the most important Gothic edifice of modern times.

As it appears now, the Crypt is restored to all its pristine splendour of its early erection. Every tone of its rich gold and colour decorations have been, wherever they could be traced, most diligently reproduced, and the result is a chapel which, in its general richness of effect, will bear comparison with any in Europe, with the Sainte Chapelle, with the Chapter House of Salisbury Cathedral itself.

The date of the erection of St. Stephen's Chapel and crypt is supposed to be from about A.D. 1290 to A.D. 1345, and, though the upper chapel was roofed with wood, the crypt always possessed a groined ceiling of stone, with massive ribs and bosses, which have been carefully reinstated and restored. The bosses are in most cases original, as their fragments have been collected and put together again with great care. Some of the largest bosses are really medallion groups of historical sculpture, and contain representations of the martyrdoms of St. Stephen, St. John, St. Catherine, St. Lawrence, and also a representation of St. George and the Dragon. Some of these bosses are most quaint, especially the chief one, which represents the martyrdom of St. Stephen, who is clad in gorgeous robes, and being stoned by Hebrews dressed in the curious costume and long pointed shoes of the time of Chaucer, who, by the way, was himself clerk of the works during the erection of part of the crypt and chapel. Another boss which represents the martyrdom of St. Catherine, is equally grotesque in its manner of telling the tale of suffering. Weird and monstrous, too, are the Gothic dragons which peer from the roof and vary these bosses, and give such appearance of originality to the whole ceiling.

The Crypt is of nearly the same dimensions as the original chapel above it—namely 90ft. long by 28ft. wide, and 20ft. high. It contains five elaborate groins, all richly decorated in gold and

from the situation of the crypt there
light, Mr. Barry has thought it need
gold grounds, as a field on which the
executed. The floor is paved with
ture of marble, the designs increasing
towards the east end. The windows
by Hardman, and are illustrative of the
who is depicted in the discharge of his
meeting in the end a martyr's death.
tained windows originally, as the church
but, as the Palace now adjoins the
windows can now be obtained there.
occupied with full length figures on
from the left, in the first triplet are
and St Edmund; those of the centre
St. Stephen, the proto-martyr and titular
the centre panel being temporarily filled
ment. The figures of the remaining
Confessor, St. Margaret of Scotland, &c.
—*The "Times."*



ATALOGUE OF MINERALS,

WITH

REFERENCES TO THE TABLE CASES IN WHICH THE SPECIES TO

WHICH THEY BELONG ARE EXHIBITED,

IN

THE BRITISH MUSEUM.

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1865.

CATALOGUE OF MINERALS.

N.B.—The names adopted for mineral-species are in *italics*. Where the species to which other names are referred are in brackets, those names indicate varieties; where the reference is made by a *v.* (*vide*), the names are synonyms.

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NEVIL STORY-MASKELYNE.

Nov. 1, 1863.

CATALOGUE,
DESCRIPTIVE AND HISTORICAL,
OF THE
WORKS OF ART
IN THE
NATIONAL GALLERY OF IRELAND,
WITH
BIOGRAPHICAL NOTICES OF THE MASTERS.

EDITED BY
GEORGE F. MULVANY, R.H.A.,
DIRECTOR.

TENTH THOUSAND.

By Authority.

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1865.

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PREFATORY NOTICE.

THE interest excited by the collection of Paintings brought together at the great Exhibition in Dublin, in 1853, suggested the feasibility of establishing a National Gallery, which had long desired by all lovers of Art, and deemed essential to the advancement of Art in Ireland. At the close of that Exhibition a number of noblemen and gentlemen united to form an association designated "The Irish Institution," for the purpose of holding annual Exhibitions of contributed works, with the ultimate view of establishing a permanent Gallery. It held its first Exhibition at the Royal Hibernian Academy, in 1854, and continued its annual Exhibitions for several years.

The Committee of the Dargan Testimonial Fund, in the year 1854, determined to vote a sum of £5,000 out of the funds contributed to commemorate the public services of William Dargan, Esq., as the Founder of the Exhibition of 1853, towards the erection of a Public Gallery of Art; and aided by Act of Parliament, with the concurrence of the Royal Dublin Society, a site having been obtained on Leinster Lawn for the National Gallery of Ireland, the necessary additional funds were contributed, from time to time, by Parliamentary Grants, to the amount of £21,500.

By Acts 17 and 18 Vic., cap. 99 (1854), and 18 and 19 Vic., cap. 44 (1855), a Board of Governors and Guardians was incorporated. It consists of seventeen members, of whom five are *ex officio*—namely, the President (the Lord Lieutenant for the time being) and the senior Vice-President of the Royal Dublin Society, the President of the Royal Hibernian Academy, the President of the Royal Irish Academy, and the

Chairman of the Board of Works. Of the remaining twelve, two are to be Artists resident in Ireland, delegated by the Royal Hibernian Academy; three are appointed by Government; and seven are to be elected, from time to time, as vacancies occur, by a constituency of all Annual Subscribers of One Guinea or upwards, all Donors of £10 or upwards as Life Members, and all Donors of Works of Art accepted by the Board and by them valued at £20 or upwards. These twelve Governors hold office for five years only; but are eligible for re-election.

The collection of Paintings now brought together consists of works purchased by means of private subscriptions, aided by a small Parliamentary Grant of £2,500, of works presented or bequeathed, and others deposited by the Trustees of the National Gallery of England.

The Casts after the Antique and other works of Sculpture have been obtained, by a Treasury Order for a portion, from the British Museum, aided by the funds of the Ancient Art Society, and by private donations.

THE NATIONAL GALLERY OF IRELAND is open to the Public, subject to the regulations of the Board, on MONDAYS, TUESDAYS, WEDNESDAYS, and THURSDAYS from NOON to DUSK (or 6 o'clock, P.M.), and on SUNDAYS from 2 P.M. to 5 P.M.; admission free. Reserved for Artists and Students on FRIDAYS and SATURDAYS from 10 A.M. to 4 P.M.; admission to the Public Six Pence. Subscribers and Donors to the Gallery entitled to vote at Elections for Members of the Board are admitted on reserved days free. On TUESDAY EVENINGS, during periods fixed by the Board, and notified by advertisement, the GALLERY, LIGHTED BY GAS, will be open from 7 to 9 o'clock P.M. Admission, One Penny.

LIST OF DONORS.

5

(The names of Donors of Works of Art are in all cases affixed to the works themselves)

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|---|-------|----|----|---|-----|----|----|
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| H R H The Prince Consort, . . | 50 | 0 | 0 | The Lord Herbert of Lea (the late), . . . | 10 | 0 | 0 |
| H R H The Prince of Wales, . . | 50 | 0 | 0 | The Lord Inchiquin, . . . | 10 | 0 | 0 |
| The Lord Lieutenant (the Earl of Carlisle) . . . | 100 | 0 | 0 | The Lord Rossmore (the late), . . | 5 | 0 | 0 |
| The Earl of Eglinton (the late), when Lord Lieutenant of Ireland, . . . | 100 | 0 | 0 | The Lord Talbot de Malahide, . . | 10 | 10 | 0 |
| The Lord Primate of Ireland, . . | 10 | 0 | 0 | The Right Hon. Baron Greene (the late), . . . | 10 | 0 | 0 |
| The Lord Primate of Ireland (the late), . . . | 100 | 0 | 0 | The Right Hon W. F. F. Tighe, . . | 10 | 0 | 0 |
| The Lord Chancellor (the Right Hon. Maziere Brady), . . | 1,250 | 0 | 0 | Sir Chas. H. Coote, Bart., D.L. (annually), . . . | 5 | 0 | 0 |
| The Lord Justice of Appeal, . . | 10 | 0 | 0 | Sir Compton Domville, Bart. (the late), . . . | 10 | 0 | 0 |
| The Duke of Devonshire (the late), . . . | 50 | 0 | 0 | Sir Richard J. Griffith, Bart., LL.D., . . . | 25 | 0 | 0 |
| The Duke of Leinster, . . . | 50 | 0 | 0 | Sir George F. J. Hodson, Bart., D.L., . . . | 5 | 5 | 0 |
| The Marquis of Kildare, . . . | 10 | 0 | 0 | Sir Bernard Burke, . . . | 5 | 0 | 0 |
| The Marquis of Lansdowne (the late), . . . | 10 | 0 | 0 | Stewart Blacker, Esq., J.P., . . | 10 | 10 | 0 |
| The Marquis of Londonderry, . . | 50 | 0 | 0 | William Brocas, Esq., R.H.A., . . | 10 | 0 | 0 |
| (and £10 annually) | | | | William Brooke, Esq., M.C., . . | 5 | 0 | 0 |
| The Marquis of Waterford, . . | 20 | 0 | 0 | Colonel Maxwell Close, D.L., . . | 5 | 0 | 0 |
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**NATIONAL GALLERY OF IRELAND,
MERION-SQUARE, WEST, DUBLIN.**

INTRODUCTION.

ANCIENT MASTERS.

THE important facts of the History of Painting may be condensed within a short space. From the earliest date, some knowledge and practice of design and use of colours can be traced. The drawing, indeed, at first, like that of children, was conventional or representative rather than imitative; the colour uniform, sometimes flat or opaque; but totally devoid of any treatment in light or shade. Such are the paintings in the ruins of Nineveh, Egypt, Etruria; more or less advanced, but still merely symbolical or representative. The nice appreciation of form—the distinctions between generic characteristics and accidental details—beauty—expression—*chiaro-scuro*, and perspective—are the results of highly advanced civilization; and centuries elapse in the process of development.

In Greece, sculpture had been brought to great perfection, while painting was in a minor or ornamental phase. The brother of the great sculptor, Phidias, was, according to some authorities, merely a decorative artist; others assert that he aided Phidias with historical paintings in the decoration of his temples. Pausanias describes Polignotus as decorating the walls of temples and other buildings in a style grand but dry; hard and careful. Pliny describes Parrhasius, of Ephesus, as the first painter who gave symmetry to his figures, about four hundred years before Christ. Zeuxis was distinguished by daring truth of character and idealization. About seventy years after him, Apelles is said to have brought colouring to perfection, and to have astonished men by the expression of human emotions, and a grace and loveliness, as in the *Venus Anadyomene*, which inspired the verse of Anacreon. No vestiges of these works remain, so that we must take their excellence on the authority of contemporary or subsequent writers. It is only fair to assume that a nation which arrived at great perfection in sculpture and architecture could not have failed to cultivate painting with success.

It is important to remark how the development of the imitative arts was simultaneous with that of science and literature. In fact, the plastic arts gave visible form to the successive degrees of knowledge which the philosophers attained in the study of man and nature. Socrates and Phidias, Sophocles and Polignotus were contemporaries.

From the Grecian epoch of art, in which painting rose to its highest point of excellence under Apelles, about 368 years before Christ, no artist of note appeared—at least no marked development is recorded—until the thirteenth century of the Christian era. Painting was, nevertheless, continuously practised. When the Romans conquered Greece, they not only despoiled the temples and forums of their art decorations, but they brought Greek artists into Italy, whose skill was made to subserve the luxury rather than the taste of their conquerors. When Constantinople became the seat of empire, these Grecian artists followed in the train of their conquerors; and thus the school of art known as the Byzantine grew up. In this school, something of the early Christian art of Rome, Asiatic symbolism, and the technical traditions of Greek art, were combined; conventionalism prevailed over truth of imitation or iconic force. During the tenth and eleventh centuries the Byzantine practice prevailed through Italy and Northern Europe, and its influence obtained to an advanced period in the Italian and German schools.

In Tuscany, in the thirteenth century, under Cimabue and his pupil, Giotto, art received a new impulse, a more spiritual direction. Nearly three centuries elapsed from their time to the culmination of art under Leonardo da Vinci, Michel Angelo, and Raphael, about 1500–30.

The earliest modes of painting were in tempera and fresco. In the former the colours were mixed with gluten or size, as in modern “body colours,” and the pictures were ultimately varnished. In fresco the colours are mixed with water and laid upon fresh plaster. This method requires great mastery and certainty of execution, besides the careful preliminary preparation of tinted drawings the full size of the work, termed cartoons. To John Van Eyck, of Bruges, is attributed the discovery of oil painting in 1410. Previous to the time of the Van Eycks, oil painting had been in common use for walls, wood-work, and statuary, exposed to the open air; but pictures even on panels were painted in tempera and subsequently varnished. It is said that the oil varnish in use required exposure to the sun’s heat to expedite its drying, and thus that Van Eyck had a fine picture destroyed by the splitting of the panel. This was just as likely to occur in first painting with oil; and most probably the Van Eycks’ efforts were directed to the discovery of a good drying oil, or they incorporated an improved varnish with the linseed oil in ordinary use.* The monk, Theophilus, has described the oils and varnishes in use in house-painting and such ordinary use so early as the eleventh century. Whatever be the claims of the Brothers Van Eyck to the first use of oil in easel or other pictures, it is quite certain that they introduced the best, most brilliant, and permanent manner of painting in oil, and that from their invention arose its general use.

* See Merimée on the art of painting in oil and fresco.

SCHOOLS OF PAINTING.

The distinction of schools is somewhat arbitrary, even when in the broadest sense they include the painters of an entire country; the description of their characteristics is even more so, especially when the minor schools of particular cities or districts, or the followers of any particular master are concerned. It is only intended to point out here the leading schools of Europe, the principal artists of these, and the salient distinctions of aim and development. Every spectator will be more or less influenced in his estimate of various works by the peculiar bent of his own mind, and be pleased in proportion as his sympathies are enlisted in the subject, or his particular taste is satisfied by the performance. It is ever to be borne in mind as to the earlier masters, that they can be only justly appreciated having reference to the period at which they painted, the comparative excellence or inferiority of their predecessors, and the intention of their works in harmony with the spirit and the requirement of their age.

The Italian schools are usually divided into four, viz.:—the FLORENTINE, ROMAN, VENETIAN, and LOMBARD; all the minor schools, such as those of Umbria, Parma, Ferrara, Cremona, Sienna, Milan, may be regarded as subdivisions of the four principal; the Neapolitan showed an admixture, in a great degree, of Italian and Spanish influences.

THE FLORENTINE OR TUSCAN SCHOOL dates from an early period of the thirteenth century, commencing with Cimabue, assuming still more remarkable development with Giotto. Among the most distinguished artists of this school during the fourteenth and fifteenth centuries were Taddeo Gaddi, Fra Angelico, Paolo Uccello, Masaccio, Fra Filippo Lippi, Pesellino, Benozzo Gozzoli, Ghirlandajo, Roselli, Sandro Botticelli, and Lorenzo Credi. It reached its highest point of excellence in the sixteenth century under Leonardo Da Vinci and Michel Angelo. It may be observed of those Florentine artists, from Cimabue and Giotto to Da Vinci and Michel Angelo, that they were characterized by greatness of aim or motive; by severity of design, and intensity of expression. By the earliest artists individual form was closely imitated, while Michel Angelo aimed at sublimity through abstract or ideal form and generic character, which sometimes seems overcharged and extravagant. In his works we look for grandeur, dignity, and power, rather than for grace or beauty. Out of Italy he is chiefly known through the copyist or engraver: as he is said to have despised oil painting as "an art only fit for women." His designs have, however, been handed down in oil by Pontormo, Bronzino, Marcello Venusti, and others; he evidently aided Sebastian del Piombo in his great work, the raising of Lazarus. He does not seem to have founded in any extended sense, a school. On the other hand, Da Vinci, who studied nature with a philosophic appreciation, gave expression to the emotions and passions, and cultivated a refined truth and richness of imitation, had a more

extended influence on his cotemporaries and followers. His Last Supper, painted for the refectory of the convent St. Maria-delle Grazie, at Milan, was his greatest work. Of his immediate school, Cesare da Sesto, by whom a work of great perfection is in this collection, was esteemed the best; Luini sedulously copied his manner, as did also Beltraffio, Melzi, and others.

THE ROMAN SCHOOL would seem more properly a branch of the Florentine, for Raphael, who was its leader, had worked and studied long in Florence, and had much in common with Leonardo and Michel Angelo as to high invention and design; though he cultivated ideal beauty more, and individual or generic character less, than either of his great contemporaries. The chief works of this great triumvirate are in fresco in Milan, in Florence, and in Rome; easel works in oil, by Da Vinci and Raphael, are found in public and private galleries. In Raphael's time the discovery of many remains of ancient sculpture gave a new direction to art development. From their study he improved his sense of ideal beauty; adopted more freedom of truth and design, justness of expression, and more flowing and graceful treatment of drapery, than belonged to his early style, formed on that of his master, Perugino. Giulio Romano, Polidoro Caldara, Piero del Vaga, Andrea Sabattini, called da Salerno, and Giovanni Udine, are the most distinguished of Raphael's pupils; of his imitators, who were numerous, the chief were Andrea del Sarto and Sassoferratto. We have seen that the course of the Tuscan or Florentine School was one of progress and ascension from the thirteenth to the sixteenth century, terminating then as a distinct school; the Roman School first taking position in the sixteenth century, with Raphael as its head, declined thenceforth, albeit so many artists of great excellence belonged to it.

THE VENETIAN SCHOOL, though dating from the thirteenth century, owes its real development to the Bellini, in the fifteenth century, more especially to Giovanni, who, it is said, first apprehended the true scope and power of painting in oil, as it was introduced by Antonello da Messina, who is recorded to have visited the Van Eycks, and having acquired the knowledge of oil painting in their school to have imported it into Italy. Carlo Crivelli, Vivarini, Basaita, and Giambattista Cima, belong properly to that century; though exhibiting great beauty of colour and detail, partaking still of conventional stiffness. In the sixteenth century Giorgione, Titian, Pordenone, Sebastiano del Piombo, Bartolommeo Veneziano, Il Moretti, G. B. Moroni, Paris Bordone, Ghirlandajo da Treviso, Jacopo Bassano, Tintoretto, and Paolo Veronese, formed a constellation, for vigour, power, and variety unsurpassed in any other school. If in the Florentine and Roman Schools form, expression, and ideal beauty were marvellously cultivated, in the Venetian the full force of colour, as it aided in life-like representation, in enhancing the charm of form, in aiding, as Kugler says, "in the expression of characteristic and elevated conception," was first fully exhibited. "It is," he says again, "the

enjoyment of life and all its splendour which speaks in the noble production of their school." If the Flemings invented or brought oil painting to perfection, the Venetian artists may be said to have used it to exhibit, by the aid of harmony and brilliancy of colour, the noblest conceptions of human life, of art, and nature. In portraiture they have never been surpassed. The chief faults of the school were sensuality of treatment, indifference to accurate design, anachronism in costume—faults sometimes exhibited even in the works of its great men.

THE LOMBARD SCHOOL embraced at least three subdivisions—the School of Parma, with Correggio as its founder and chief, sixteenth century; that of Cremona, commencing with Francesco and Filippo Tacconi in the fifteenth century, and more known as that of the Campi in the sixteenth century; and that of Milan, commencing in the fifteenth, and distinguished as early as the sixteenth century by Ambrogio, Borgognone, Bramantino, Beltraccio, Bernardino Lanini, and, towards its close, by Giulio Cesare Procaccini, who, with his brother, Camillo, founded a distinct school. Of all these, Antonio Allegri da Correggio stands foremost and unrivalled. With a true apprehension of life and colour, and the play of form, he aided their fullest expression by a thorough comprehension of the principles of light and shade, perspective and foreshortening, so as to give the truest relief, repose, and space of any previous artist. His very excellences, however, led to extravagance and seeming affectation. Francesco Maria Rondani (see catalogue) was one of his few pupils; but he had many imitators, among whom Parmigiano was accounted the best.

The School of Bologna should properly rank as one of the leading Italian schools, for it dates from the fifteenth century, with Francia and Lorenzo Costa; while in the sixteenth and seventeenth, it was distinguished by the Caracci, Domenichino, Guido Reni, Guercino, and P. Francesco Mola. Lanfranco seems to have belonged equally to the Lombard and the Bologna school. The schools of which Annibale Carracci, G. Cesare Procaccini, and the Campi of Cremona, were the chief masters, have been termed Eclectic, because of their devotion to the works of other masters, selecting and seeking to unite in their own works some of their best qualities; but not, however, excluding the study of nature. Opposed to them were the *Naturalisti*, who, as the term implies, based their study on nature alone, or rather upon its individual types—of these, the most remarkable were Caravaggio, Ribera (called Lo Spagnoletto), and Salvator Rosa; the two latter being in fact the founders of the Neapolitan school. Works by most of the artists here referred to, will be found in this collection.

THE GERMAN SCHOOL, of all others in Europe after the Italian, bears most the stamp of distinct generic characters. It originated in the so-called Rhenan-Byzantine period. When the Roman arms expanded by conquest and colonization toward the north of Europe, across the Danube, and along the Rhine, they carried with them the arts, such as they existed amongst them.

Cologne and Nuremberg were the first seats of Germanic art. In the former, towards the close of the fourteenth century, Meister Wilhelm appeared, and awoke a new spirit of art from the cere-clothes of conventionality and mannerism. Kugler says of the works of the School of Cologne: "They are impressed with so pure, and, considering the general progress of art, so complete a feeling for beauty—ideal conception, and truthful imitation of nature, are blended so happily—that we look in vain in the succeeding periods of German art for so high a degree of perfection. A peculiar sweetness of expression and a child-like serenity and grace are shed over these figures." The celebrated picture in the cathedral of Cologne, by Meister Stephan, pupil of Meister Wilhelm, sustains, in most respects, Kugler's eulogistic criticisms.

In the fifteenth and sixteenth centuries a School of Art arose in Westphalia, assuming as its type the motives and manner of the Van Eycks. Albert Durer, born in Nuremberg in 1471, died there in 1528. A style somewhat analogous to that of the School of Cologne had gradually been developed in that city during the fifteenth century. Albert Durer brought it to its highest perfection, and indelibly stamped his name and style on the Nuremberg School.

Contemporaneously, the School of Saxony, with Lucas Cranach at its head, assumed a distinct character.

IN THE DUTCH SCHOOL the mechanical portion of painting was brought to the highest degree of excellence. In colouring, composition, arrangement of light and shade, and truth of imitation, the Dutch painters have not been surpassed by any other. They eschewed ideal beauty, and copied nature just as they found it; hence, in their best works, much that is mean and commonplace may be found; yet the truth and force of nature invests them with fascination.

With Lucas Van Leyden, who died in 1533, the early fame of Dutch art is linked; but its true development commenced with Mirevelt, Morelze, John Van Ravestyn, and Francis Hals, who all lived and practised between 1566 and 1666. These latter artists painted portrait almost exclusively—a branch of art in which Van der Helst reached great perfection in the same century. Rembrandt belongs to the same period, but stands alone by the originality of his style, the vigour of his pencil, and the magic arrangement of colour and *chiaro-scuro*; while his pupils, Ferdinand Bol, Eckhout, and P. de Koning, well sustain the reputation of his school.

Teniers, Ostade, Bega, Jan Steen, Brauwer, Gerard Dow, Metz, and Terburg, are the exponents of a new development of painting in the seventeenth century. *Genre*-painting, as it is called, "comprises," says Kugler, "the representation of common life in its everyday relations, as opposed to religious and heroic subjects;" and we can easily comprehend how completely such a development was suited to the temperament and character of the *Hollanders*.

Landscape painting, as a distinct branch of art, was first practised in the close of the sixteenth or early in the seventeenth century. Its earliest phase, under Brueghel, Paul Brill, Roland Savery, and others, partook of a conventional treatment. Savery, indeed, infused a deep feeling and more poetic meaning than any one had previously done, into scenes studied faithfully after nature. Everdingen, Ruysdael, Hobbema, Both, Cuyp, Wouwerman, Berghem, Adrian Van den Velde, and many more, cultivated landscape with wonderful success. Some of these treated it as subsidiary to, or deriving interest from, groups of animal; others, like Weenix, in connexion with dead game. De Heem, Van Huysum, and Mignon, painted fruit, flowers, and so-called still-life with wonderful truth and finish.

THE FLEMISH SCHOOL, from the long connexion—the almost geographical unity of Holland and Flanders—is often confounded with the Dutch; yet the motives are as distinct as the characters of the people and their religious tendencies are different.

Two distinct schools, and at distant intervals, arose in Belgium—the first being the old Flemish, of which the brothers John and Hubert Van Eyck were the founders in the fifteenth century; the second, called the School of Brabant, arose with Rubens, in the seventeenth century.

John Van Eyck is the reputed inventor of painting in oil. But the improvements in the aim and power of art which he and Hubert, his elder brother, exhibited in their works, was of far greater importance to the progress of art. Instead of the stiff conventional figures—the gilded back grounds—the traditional legacies of Byzantine art—they gave an earnestness of life and individual character to their heads—rich mellow colouring to their figures, and introduced highly finished landscape back grounds. For luminous effect their works have never been surpassed. The chief of these executed by the two brothers is at Ghent. Their works, as well as those of their most distinguished follower, Hans Memling, retained still something of the rigidity of their prototypes, and the geometrical symmetry of composition.

During the sixteenth century Flemish art may be said to have been in a state of transition. Italy had become the Mecca of art pilgrimage; and such men as Bernard Van Orley, Coxcie, Van Kalker, Mabuse, Pierre Koeck, Van Cleef, and Otto Venius, going to study in the Roman, Venetian, and Lombardic Schools, brought back the ideas and motives of their several developments, to combine them more or less happily with the practice of the Van Eyck School. Quentin Matsys did not visit Italy, yet in some of his works there is a spiritual treatment combined with wonderful elaboration of details.

Rubens came, at the close of the sixteenth century, as the crowning point of its progressive transition, and burst forth in the seventeenth as a very phenomenon of art. Opposing the mannerism which had grown up by reason of the practice of his

predecessors, in studying more the works of other artists than striving to evoke new principles, he dared a course for himself, and by the originality of his purpose, founded a second Flemish School, called, more properly, the School of Brabant. Vandyke and Jordaens were his most distinguished pupils.

THE FRENCH SCHOOL was, until at least the seventeenth century, dependent upon foreign genius for its art. From Italy, on the one hand, and Flanders on the other, occasionally the best artists went to practise in France: and her nascent school partook largely of the elements of both her neighbours. It is true, that through the means of illustrated manuscripts, native talent can be traced to a very early date. King René, of Anjou, was painter as well as poet, and is said to have imbibed somewhat of the style of Van Eyck, from a three years' imprisonment at Dijon and Bracon, between 1431 and 1436. Another *enlumineur*, Jean Fouquet, of Tours, is mentioned as court painter of Louis XI. His works are spoken of by Dr. Waagen as well designed.

It is well known that Leonardo da Vinci expired in France: and that, previously, Giotto had painted some frescoes in Avignon, and also in other parts of France.

Jean Cousin, born in 1462, is said to have been the founder of the French School: but though the names and works of several subsequent native artists are known, the first great one is that of Nicholas Poussin, who was born in 1594. His style was formed entirely on the Italian type, and he seems to have venerated the antique as much as Rembrandt is said to have undervalued it. There is little doubt that his works would have been more effective had he conjoined the *naturalism* and luminousness of the Flemish School with Italian classicism. His nephew by marriage, Gaspar Dughet, known as Gaspar Poussin, and his contemporary, Claude Gelée de Lorraine, although both French, are more usually classed with the Italian School. Claude, although he was the pupil of Tassi, who studied under Paul Bril, a Flemish artist, evidently drew his inspirations more from Italian ideas and Italian skies than from those of France: which country has, however, the right to claim him as her son.

Vouet was the jealous rival of Poussin, but time has assured the superiority of the latter artist. Le Sueur and Le Brun were both pupils of Vouet, and have enrolled their names among the notabilities of France. These artists, however, have little to distinguish their school as essentially French—it was rather the reflex of the art of other countries.

Between them and David numerous clever artists are found, the most distinguished being Jouvenet, Rigaud, Watteau, and Vernet. By the instrumentality of Le Brun and the celebrated Colbert, the Royal Academy of Fine Arts had been established in France in the year 1648. David, born a century after, was the founder of a new French School, which had little reality or original force, and only exercised, for some time, an injurious influence on French art. The most distinguished amongst his followers were

Gerard and Géricault. The first well known by his able picture of the "Entrance of Henry IV. into Paris;" the second, by his "Wreck of the Medusa."

IN THE SPANISH SCHOOL the development of art exhibited more of a national character than in that of France. The early records of art in Spain are vague; and although Palomino Velasco, in the third volume of his *Treatise on Painting*, has given the lives of Spanish Artists, and Cean Bermudez, a later and more reliable authority, has published a dictionary of painters, it is believed that the early history of art in Spain has not as yet been fully investigated.

Cean Bermudez mentions the names of illuminators of manuscripts so early as the tenth century; and in the records of the painted chamber of Westminster, a payment is noted to Petrus de Hispania, in the 37th year of Henry III. (1253). From the intimate relations which subsisted between Spain and the Low Countries, it is but natural to infer that the art and artists of Flanders found encouragement and employment from the kings and grandees of Spain. Roger Van der Weyden, commonly called Roger of Bruges, a distinguished scholar of Van Eyck, is supposed to have practised in Spain in the fifteenth century, being known as Maestro Rogel; and John Van Eyck himself was sent into Portugal, by Philip the Good of Burgundy, to paint Isabel, daughter of John I. of Portugal, whose hand Philip sought in marriage. At the same time the German taste and practice was widely diffused in Spain, and native painters are named, such as Gallegos, whose works are said to have approached those of Albert Durer.

In the sixteenth century the influence of Italian art permeated through the schools of Spain. Italian artists were received and practised there, whilst Spanish painters frequented the schools of Italy, returning with refined taste, but still exhibiting the *naturalist* character of Spanish art in their works. The most distinguished of the foreign visitors was Titian,* who was invited and honourably received by Charles V. The native artist who was most celebrated in this period was Luis Morales, called the Divine.

The true development of the national genius for art was in the seventeenth century, and the names of Alonzo Cano, Zurbaran, Velasquez, Murillo, rank in the history of European as well as Spanish art, amongst the most notable; until lately their works have been little known out of Spain, and even still their full merits can only be tested by the works in that country. Murillo and Velasquez are, indeed, everywhere well known; although it is more than suspected that a multitude of the works attributed to the former master are by his pupils Villavicencio, Meneses, and others. The great works of Cano and Zurbaran are characterized

* This is contradicted by the Editor of the Louvre Catalogue, who says that, from correspondence between Titian and Aretin, the fact of his not being in Spain, at the time asserted, is proved.

by devotional fervour, pure and noble treatment, and by a vigorous and truthful pencil.

The name of Josef Ribera should not be omitted; for though he settled in Naples, and is ranked amongst Italian artists, his *agnomen*, "Lo Spagnoletto," tells of his country equally as his works evince a Spanish treatment or feeling.

It is curious, in tracing the history of art and its migrations, to find that Spanish influence gave birth to a school in Mexico. Sir Edmund Head quotes from a letter of Madame Calderon de la Barca:—"In some of the convents (in Mexico) there still exist, buried alive like the inmates, various fine old paintings; amongst others, some of the Flemish school, brought to Mexico by the monks at the time when the Low Countries were under Spanish dominion." The names of Enriquez, Cabrera, and others, are given as native Mexican artists of very great ability.

MODERN SCHOOLS.

Regarding the history of art as a whole, it has been the custom to call the masters of the Fifteenth, Sixteenth, and Seventeenth Centuries moderns; but as we pass on to the Nineteenth Century they become ancient to us, and we find it necessary to draw the line of distinction between them and the masters properly recognised by us as moderns. The close of the seventeenth century seems the most appropriate period to fix as the conclusion of the art era, which has been briefly sketched in the foregoing pages; and of which the influences are traced through the various European schools. For the most part mediocrity may be said to be the characteristic of the art of the eighteenth century; especially in those countries on the Continent of Europe where the greatest previous development of art had obtained. Towards its close, and early in the present century, a new spirit seems to have awoken, indicating, in some countries, an art revival, or new art epoch. At home the history of art, as a native development, must date from the commencement of the eighteenth century. It has been almost simultaneous in Ireland, England, and Scotland. Previous to 1766 no distinct school existed, although from the revival of the arts in the sixteenth century, native portrait painters existed in England. The majority of distinguished artists were foreigners, invited principally by the reigning monarchs, living apart from the native artists, and certainly forming no distinct schools.

Hans Holbein, a native of Basle,* lived and practised in England during Henry the Eighth's reign. The most distinguished foreigners who painted in England, after him, were Cornelius Jansens, Daniel Mytens, Rubens, Vandyck, Lely, and Kneller. The two latter, though foreigners, almost rank among the English School. Amongst the native artists of this period were the two Olivers; Isaac, who flourished about the latter part of the reign

* Dr. Kugler says he was born at Augsburg.

Queen Elizabeth, and studied under Zuccherò; and Peter, his son, who painted several works for James I. Walker was the distinguished portrait painter of Cromwell and his contemporaries. Dobson, who died prematurely in 1646, was styled the Father of the English School of Portrait Painting. After him came Riley, Richardson, Hudson, Sir James Thornhill, who painted the frescoes in St. Paul's and the hall at Greenwich Hospital; and William Hogarth, the most original genius of his time, whom Walpole describes rather as "a writer of comedy with a pencil than as a painter."

The Royal Academy of London was established under the presidency of Sir Joshua Reynolds in 1768. Among its original constituent members were two Irish artists, George Barrett, a native of Dublin, who exhibited great talent for landscape painting—daring to think for himself and study nature in the picturesque neighbourhood of Powerscourt, although his distinguished friend, Edmund Burke, is said to have urged him rather to study pictures;—and James Barry, a native of Cork, an historical painter of great genius, as his works in the Society of Arts, Adelphi, and elsewhere, attest. The records of his life exhibit him as a man of very eccentric habits, of indomitable energy, struggling against public apathy towards high art—a man before his time.

Both these artists had taken prizes offered for the promotion of Art by the Royal Dublin Society, whose schools were established in 1746, and materially tended to stimulate and educate the native art-mind of Ireland. Bindon, Latham, and others, practised portrait painting, in Dublin, early in the eighteenth century. Very many native artists of merit sprung up, although for the most part they went over to England, and so merged in the English School. Amongst these were Tresham, Peters, and Hamilton; the two former became members of the Royal Academy of London; Sir Martin A. Shee, a pupil of the same school, became its President; Hamilton settled in Ireland. Although several societies of artists were formed, it was not till 1823 that a charter of incorporation was given to the Royal Hibernian Academy.

Drawing schools were first established in Edinburgh in 1707; but the Royal Scottish Academy was not founded until 1838. George Jamieson, a pupil of Rubens, was the first painter noticed in the Scottish annals; Sir Henry Raeburn, the greatest portrait painter Scotland has produced; Sir David Wilkie, its pride and honour.

Wilson and Gainsborough, contemporaneously with Barrett, developed in England the gusto for landscape painting—a branch of art which, since their time, has gradually expanded in practice in these countries, until it has reached a very high degree of excellence, and forms one of the great features of the English School. Portrait painting has also been prominently developed; history, in its highest acceptation, having never been much cultivated, although within the last ten or fifteen years a greater demand seems to have arisen for works of that class.

REGULATIONS

TO BE

OBSERVED BY PERSONS STUDYING IN THE GALLERIES.

I.—All professional Artists shall be free to copy or study in the National Gallery of Ireland, subject to the regulations as to time, &c., laid down by the Governors and Guardians.

II.—All Art Students, being Students of the Royal Hibernian Academy, shall be admissible on producing a written certificate of qualification from the Keeper of the Academy.

III.—All Students in the Government Schools of Design shall be admissible on producing a certificate of qualification from the Head Masters of such Schools.

IV.—All persons desirous to copy, not being professional Artists, or Students in the R. H. Academy, or any School of Design, will be required to produce some work of their own execution as an evidence of qualification, and shall be admissible on approval by the Director.

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VII.—No work can be removed from its place on the walls without the special leave of the Director; and if removed, it must be by him, or by some responsible agent of the Institution, with his sanction.

VIII.—All persons painting in the Galleries will be required to provide themselves with proper mats, easels, drawing boards, and stools.

IX.—Persons studying in the Galleries will enter their names in the signature book on each occasion of visiting for the purpose of study.

X.—A bell will be rung a quarter of an hour previous to the termination of the period allotted for study; and all persons studying are expected to have their studies and painting apparatus removed without delay.

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CAPTAIN GEORGE ARCHIBALD TAYLOR.**

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| 100 | Roadside Sketch, | Hypol. Bellange. |

CATALOGUE.

 This Catalogue is arranged on the model of that of the Louvre, which has been constantly used throughout, Alphabetically, according to the NAMES OF PAINTERS. After the short memoir of each Painter will be found the title and particulars of the picture or pictures by or attributed to him. The dimensions of pictures given in this Catalogue are exclusive of frames. Reference from the names on the frames to the same in the Catalogue, or from the numbers to those in the Index, will simplify the use.

ALLEGRI, (ANTONIO) ; called **IL CORREGGIO** ; born at Correggio (in the Duchy of Modena), 1494, died there, 1534. *Lombard School (of Parma).*

But little, unfortunately, is known with certainty as to the details of the life and early education of this great painter. He must, in all probability, have first learned from his uncle Lorenzo Allegri, and from Antonio Bartolotti, both artists at Correggio; and as it is known that he resided, during his early years, at Modena, at Parma, and at Reggio, he probably studied in those places the works of Mantegna, Bianchi, Costa, Lion-Bruno, and Dosso, as well as the statues and other remains of antiquity. But the critics are mere speculators when they speak with certainty of his early education in art. One thing only is certain, that he never became an imitator of any style known before him, and that at an age almost incredibly early he was distinguished for an originality of manner quite extraordinary. His parents were neither very rich nor very poor; his father, Pellegrino Allegri, having been a respectable merchant, who was able to procure for him a careful education. And even in 1514, at twenty years of age Antonio had acquired so high a reputation as an artist, that the monks of the Convent of Saint Francis at this period intrusted to him the design of their altar-piece, a work now celebrated in the Dresden gallery under the name of *The Saint Francis of Correggio*. After this he painted a great number of pictures, both in fresco and in oil; and in 1520, in the cupola of the Benedictine Church of Saint John, at Parma, he commenced the celebrated *Ascension of Christ*, which he finished in 1524. In 1523 he completed, in six months,—for Briseide Colla, the wife of Orazio Bergonzi,—his famous *Saint Jerome* [Carracci's copy of which is that now exhibited, No. 43], for which he was paid 400 *livres imperiales*, in the gold money of the time. Before 1526 he began the *Assumption of the B. Virgin*, in the cupola of Parma, a colossal work which he finished in 1530, and which crowned the glory of his reputation as one of the greatest of painters. No one has ever, it is generally conceived, excelled Correggio in grace of expression, in the magic of his light and shade, the softness of his execution, or the boldness of his foreshortening. "He alone among us all," says Annibal Carracci himself, "is original. His pictures are the children of his thought,—of his conception! He has drawn entirely from his own head, and invented for himself, while other painters ever rely on something not their own—one upon his models, another upon the antique statues, others upon engravings," &c. Further, in a letter to his cousin, he says, "How much grander, and at the same time more natural, is Saint Jerome than that of Saint Paul, which at first appeared to me to be a miracle," alluding to Saint Paul, in Raphael's picture of Saint Cecilia.

ALLEGRI, (ANTONIO), called IL CORREGGIO. [Copied after, by ANNIBALE CARRACCI]. (See CARRACCI).

43. *Saint Jerome.*

6 ft. 7½ in. h., 4 ft. 9 in. w. On canvas.

This is a copy by CARRACCI, of one of the most celebrated works of CORREGGIO—the Saint Jerome, commonly called “The Day,” in allusion to the exquisite management of the evenly diffused light—in the Gallery of Parma. Near the centre the Blessed Virgin sits, with the Divine Child on her knees; on the left Saint Jerome approaches, attended by his (emblematic) lion; next him a beautiful angel supports an open volume—the Saint’s work upon the Godhead of Christ—pointing to a particular page, towards which the infant extends his hands. On the right kneels Mary Magdalene, adoring the Infant Saviour as she kisses his foot; behind her a second angel stands, holding the box of ointment, used by the painters as one of her peculiar emblems. The whole group is in the open air, in the midst of a rich refreshing landscape. “The pure light of day,” says Kugler (p. 422), “is diffused over the picture; the figures seem surrounded, as it were, by a radiant atmosphere.”

Purchased in Rome, in 1856, for the National Gallery.

AMERIGHI, or MORIGI, (MICHEL ANGIOLO), called IL CARAVAGGIO; painter and engraver; born at Caravaggio, near Milan, in 1569; died at Porte Ercole in 1609. *Lombard School.*

His father, who was a mason, brought him to Naples at the age of 12 or 15. While assisting him to prepare the walls for the fresco painter, the young Amerighi conceived the project of becoming himself a painter, and soon contrived (it has been said, without any instruction) to be able to paint portraits. He went to Venice after a while, and there studied Giorgione, adopting, at the commencement of his course, that subdued style of shadow which he had learned from the works of that great master, and in which some of the most highly prized works of Caravaggio are executed. He then went to Rome, and very soon became the head of the *Naturalist* School, taking nature exclusively as the model to be followed, and rejecting with disdain and violence all the doctrines of Raphael, M. Angelo, Carracci, and those who chose to look for something spiritual in that nature. Forced by poverty to assist the Cavalier d’Arpino in some of his works, he soon became his rival and enemy. Caravaggio’s character was sombre, ferocious, envious, and quarrelsome; he was forced to fly from Rome on account of a homicide which he committed there, and he then settled in Naples, where he long resided. Subsequently he went to Malta, and, after having been given the Cross by the Grand Master, for the talent displayed in a picture of the decollation of St. John, in the oratory of the Church of the Conventuals there, he quarrelled with one of the Knights, and was thrown into prison. He succeeded, however, in escaping, and resided for some time in Sicily, but died of a malignant fever before he could again reach Rome. He left numerous works in all these places. He had always a great number of admirers and followers, gained by his original and vigorous style, particularly his extraordinary relief, and a certain often strange grandeur, which caused his other defects to be pardoned. His principal success was in the representation of the manners of the lower classes—musicians, gipsies, drinking parties, feasts, conjurers—and nightly broils and quarrels, in which he himself was no stranger, and by which he is said to have rendered his life scandalous. He exercised a

great influence over his contemporaries, and even on already celebrated artists. Ribera and Guercino studied his works, and Lionel Spada, Manfredi, Carlo Saraceni, Valentin, and Simon Vouet were his pupils or imitators. His school does not afford a single instance of a bad colourist, however it may be accused of neglect in design and grace.

29. *Love Triumphant.*

6 ft. 1½ in. h., 3 ft. 11½ in. w. On canvas.

The subject is represented by a somewhat grown figure of Cupid, with wings outspread, in the act of drawing his bow; he strides across and seems to trample on a number of objects, which are intended as symbolical of Science, Music, and the Fine Arts, of War and Worldly Power. A similar picture, called "Earthly Love," also by Caravaggio, is in the Gallery of Berlin; but the treatment and accessories are somewhat different.

Purchased in Rome, in October, 1856, for the National Gallery of Ireland.

62. *Portrait of an Old Man leaning on a staff, with a book, on which is printed the word Hissoppo.*

4 ft. ½ in. h., 3 ft. 2 in. w. On canvas.

Purchased in Dublin, in 1857.

ANGELO, (MICHEL). [See BUONAROTTI, No. 114-118.]

ANTOLINEZ, (DON JOSEF); born at Seville, 1639; died at Madrid, 1676. *Spanish School.*

At an early age he was sent to Madrid, to study under Don Francisco Rizi, one of the painters of Philip IV. Painted History, Sacred Subjects and Portraits; the landscapes introduced with his figures were much admired. In the Church of Magdalena, at Madrid, there are two pictures by this master, favourably spoken of by Palomino, representing the "Miraculous Conception" and the "Good Shepherd."

117. *St. Peter liberated from Prison.*

6 ft. 5½ in. h., 4 ft. 1 in. w. On canvas.

The figures are nearly life-size, and occupy the whole field of the canvas, leaving but little background. An Angel, in varied coloured drapery, stoops over Saint Peter, who looks up amazed, and with outstretched hands. On a cartel on the wall above Saint Peter's head, is inscribed Josef-Antolinez.

Purchased in Dublin, in 1859.

BARRETT, (GEORGE); born in the Liberties of Dublin, 1732; died, 1784. *Irish School.*

Barrett was one of the most distinguished Irish artists of the last century. He first learned in the School of Art established by the Royal Dublin Society, in the infancy of that body. But he subsequently taught himself, by painting from Nature; and by the study of the beautiful scenery of Powerscourt, the Dargle, and other picturesque spots in the neighbourhood of Dublin, he became an eminent landscape painter. He obtained a £50 prize from the Dublin Society, and afterwards went to London, where he was instrumental in the establishment of the Royal Academy, of which he was an original member. His finest pictures are in the possession of the Dukes of Buccleugh and Portland.

63. *Landscape, with Waterfall.*

3 ft. 2 in. h., 4 ft. 4 in. w. On canvas.

Presented to the IRISH INSTITUTION, for the National Gallery of Ireland, by THOMAS S. BERRY, Esq., LL.D.

BASSANO, IL [See PONTE, Nos. 27, 33, 41, 44, 45, 122.]

BEGA, or BEGYN, (CORNELIUS); painter and engraver; born at Haarlem, 1620; died of the plague in the same city, 27 August, 1664. *Dutch School.*

His father, Peter Begyn, a sculptor, placed him in the school of Adrian Von Ostade, whose style he fully adopted in depicting the amusements and drolleries of Dutch peasant life. If he did not equal his master, in point of execution he was not far inferior to him, and his works are highly esteemed in private collections, although but few are to be found in public galleries. He is said to have led an irregular life, which forced him from the paternal mansion, and induced his change of name. Whatever his early delinquencies may have been, he met his death in a manner which did him honour, if, as it is said, he was seized with the plague while tending a young person with whom he was on the eve of marriage, and who, when attacked by this fearful disorder in 1664, was deserted by every one but the painter, Bega. He is entitled to notice, also, as an engraver, and left some thirty-four or thirty-five plates, executed with spirit and ingenuity, after him.

89. *Two Men Singing—an Interior.*

1 ft. 1½ in. h., 1 ft. w. On panel.

Two men are leaning over a piece of music singing, evidently to the top of their bent; around are strewn musical books and instruments.—Signed C. BEGA, 1662.

Purchased in London in 1863; formerly in Mr. Wm. Hope's collection.

BENOZZO. [See GOZZOLI, No. 4.]

BELLOTTO, (BERNARDO, called CANALETTO); born at Venice, 1724; died at Warsaw, 1780. *Venetian School.*

He was a pupil of his uncle, Antonio Canal (called Canaletto), and imitated his manner. Bernardo travelled through Italy, where he painted the most remarkable buildings of the different towns; he then went to Vienna, afterwards to the court of Dresden, and finally to Warsaw. He is known in England by the name Canaletto, and in Germany as the Count Bellotti.

19. *Landscape. View of Meissen.*

2 ft. 4 in. h., 3 ft. 11½ in. w. On canvas.

Presented to the Gallery by ROBERT CLOUSTON, Esq.

BERGEN (DIRK, or THEODORE, VAN); born at Haarlem, 1645; died, 1689. *Dutch School.*

He was a pupil of Adrian Van den Velde; painted landscapes and cattle; and although he never equalled his master in reputation, his best works are frequently attributed to Van den Velde. He settled in London about 1673; but returned to his native country.

11. *The Old White Horse.*

1 ft. 11 in. h., 1 ft. 8½ in. w. On canvas.

An old white horse stands in an enclosed landscape, with cattle and sheep around him; a shepherd and female are seated in the background, in conversation.

Formerly in the collection of M. Zachary; purchased in London at the Anderson Sale in 1864.

BRETTINI (PIETRO), DA CORTONA; commonly called **PIETRO DA CORTONA**; a painter, architect, and writer; was born at Cortona, 1st November, 1596, and died at Rome, 16th May, 1669. *Roman School.*

Though this artist was a Florentine by birth, he belongs more to the Roman School as a painter. At the age of 13 he left Florence and his first master, Andrea Commodi, to repair to Rome, where he entered the studio of Baccio Ciampi, a Florentine painter. The works of Raphael, M. Angelo, and of Polidoro, the antique statues, and particularly the bas-reliefs of the column of Trajan, became objects of assiduous study to him. He painted for Urban VIII., and afterwards was employed in the Barberini Palace, upon a great work, which may be called his *chef d'œuvre*. He subsequently travelled in Lombardy and in the Venetian States, and after having painted for some time in the Pitti Palace, in Florence, returned to Rome. Here he proceeded to destroy what he had previously done, and re-painted the Barberini Palace, besides executing a great number of frescoes, as well as easel pictures. He was created a Knight of the Golden Spur, by Alexander VII. During his life he enjoyed an immense reputation, and he left considerable property after him. He was buried in the Church of St. Martin, of which he was the architect, and to which he left a legacy of 100,000 crowns. Lanzi says of him, that he is reckoned the inventor and chief artist of a style which, in the opinion of Mengs, combines facility with taste; and that his skill in foreshortening, in the disposition of his figures, and the play of light, must always fascinate the soul. A crowd of painters followed his manner, which, however, afterwards degenerated into negligence and affectation. His principal pupils were Romanelli, Ciro Ferri, Pietro Testa, and Giordani.

12. *Death of Lucretia.*

3 ft. 2 in. h., 4 ft. 6 in. w. On canvas.

The moment selected by the artist is that in which Lucretia has just plunged the fatal dagger into her bosom. Her husband, Collatinus, clasps his hands, as he leans forward towards her in horror. Behind stands another helmeted warrior.

Purchased in Rome, in October, 1856, for the National Gallery of Ireland.

BERTHOX. *French School.*

13. *Portrait of Lady Morgan.*

4 ft. 3 in. h., 3 ft. 2½ in. w.

Painted in 1808. Bequeathed by the late Lady Morgan to the Nation, and presented by her Executors to the National Gallery of Ireland.

BLOEMEN, or **BLOOM**, (JOHN, or JULIUS FRANCIS, VAN), called ORIZONTE; painter and engraver; born at Antwerp in 1656; died at Rome in 1748 or 1749. *Flemish School*.

The name of his master is unknown, as is also the period of his going to Italy. The Academy of Saint Luke at Rome received him among its members, and gave him the title of Orizonte, because he so thoroughly understood and represented the gradations of landscape. At first he imitated the manner of Van der Kabel, then that of Gaspar Dughet or Poussin, but ultimately created a style peculiarly his own. He, particularly, painted the environs of Rome and Tivoli. He was brother of P. Van Bloemen. Another brother, Norbert Van Bloemen, was born at Antwerp in 1672, studied in his own country, then made the voyage of Italy, and died at Amsterdam in 1748. Norbert painted familiar scenes and portraits.

77. *Italian Landscape.*

1 ft. 7 in. h., 3 ft. 1 in. w.

A long flat middle distance, with a river flowing towards the foreground—an Italian villa in the plain, with mountain background. This picture is evidently in Orizonte's second or Gaspar Poussin manner.

Presented by THOMAS BERRY, Esq., LL.D.

BLOEMEN, (PETER VAN, called STANDAART or STANDARD); born at Antwerp in 1649; died in 1719. *Flemish School*.

He was brother of Francis Van Bloemen, called Orizonte, and like him, spent some time in Rome, whence the landscapes in his compositions partake of an Italian character, and Italian ruins are frequently introduced. The name of Standaart or Standard, is said to have been given to him, because of his painting so frequently attacks of cavalry. His subjects are usually battles, marches of caravans, horse fairs, &c. He shows much skill in composition, and drew with great power and with decided touches. Some of his pictures have a preponderating brick-red hue, but others are light and clear, with occasional dark masses, and many of them are highly esteemed. Six are in the Dresden Gallery. He was made Director of the Academy at Antwerp in 1699.

76. *Attack of Brigands on a Caravan in a narrow gorge or ford of a river.*

1 ft. 7½ in. h., 2 ft. 1½ in. w. On canvas.

In the foreground a horseman is engaged with several of the brigands, one of whom thrusts the rider's horse upon his haunches; another horseman discharges a pistol, whilst a third is galloping off through the river, holding up his broken sword. In the distance laden mules are approaching, while one of the brigands is firing down upon them from a high cliff.—Signed P. V. B.

Purchased in London in 1863.

BOL, (FERDINAND); painter and engraver. Born at Dortrecht, about 1610; died at Amsterdam, 1681. *Dutch School*.

Bol was one of the best pupils of Rembrandt, whose manner he imitated with much art, even in his etchings, which are justly esteemed. He painted many historical pieces, and a great number of portraits.

1. David's Dying Charge to Solomon. (Kings, ii. 1, 2.)

5 ft. 7½ in. h., 7 ft. 6½ in. w. On canvas.

David, scarcely able to raise his head from his death pillow, places his feeble hand upon the crown and sceptre, while with the other he enforces his admonition to Solomon, who looks upon him from the further side of the bed: "I go the way of all the earth, be thou strong, therefore, and show thyself a man." A female is seated at the near side. Signed and dated—F. Bol; fecit, 1643.

Deposited with the IRISH INSTITUTION, in 1854, for the National Gallery of Ireland, by the Earl of ST. GERMAN, then Lord Lieutenant.

BOULOGNE (Bon) the Elder; painter and engraver. Born at Paris in 1649; died 16 May, 1717. *French School.*

We find the name differently written—Boullogne, Boullongue; but Bon always signed himself "Boulogne aine." He was pupil of his father, Louis de Boulogne, who, taking advantage one day of a visit of Colbert to the Academy, presented a half figure of St. John, executed by his son, to the Minister, who was much pleased with it, and accorded a pension at Rome to the young painter, although he had not competed for the grand prize of the Academy. He passed five years at Rome, copying the great masters, and endeavouring to adopt their style. He was received in the Academy of France the 27th November, 1677, his picture of reception or diploma-work being Hercules combating the Centaurs (No. 33 in the Louvre Catalogue). He worked at the staircase at Versailles under Le Brun; painted in fresco, in 1702, the Chapel of St. Jerome in the Church of the Invalides, and many other public works. He has sometimes executed pasticcios in imitation of the great masters. He was extremely laborious, and worked constantly by lamplight. He exhibited in the Salons of 1699 and 1704.

2. The Call of the Sons of Zebedee.

10 ft. 4 in. h., 8 ft. 1½ in. w. On canvas. Figures—life size.

Christ stands by the water side, with outstretched hand toward James and John, one of whom is springing from the boat. Zebedee is seated in the boat, and all the countenances are expressive of faith and enthusiasm.

Formerly in the Fesch collection, where it was brought from France. Purchased at Rome in 1856, for the National Gallery of Ireland.

BRUYN, (BARTOLOMAEUS DE); flourished between 1520 and 1550. *German School.*

III. The Adoration of the Kings.

2 ft. 2 in. h., 1 ft. 9½ in. w. On panel.

In this picture the Blessed Virgin sits in the porch of a ruin, holding the Infant Christ on her lap; the Child leans forward to one of the kings, who kneels before him, holding and kissing his hands. St. Joseph stands behind the king. The other kings and their retinue come in through a porch behind the Blessed Virgin and Child on the right. Through the front arch is seen a Rhine landscape with figures.

...not only the great
modern times, but one of the
and also a musician; besides all
rank among the classical writers
very noble family of the Counts
di Leonardo Buonarroti Simone),
and Chiusi. Canossa was the an-
culars of the life of this extraor-
biographies, which are very accessi-
Bohn's edition, 1846; Lanzi, vol. 1.
Schools of Painting in Italy, p. 3.
Angelo was, in painting, a pupil of
Afterwards of Donatello, the sculp-
tion more particularly to the art of
and more grand in the estimation of
He was a profound anatomist; and
led him to display his power in fore-
ments of the human frame often so
ties of style, which in his pupils and
Michel Angelo scarcely ever painted
oil painting as entirely beneath a great
scholars, and even other artists, to
this way," says Kugler, p. 307, "ma-
spread abroad, the grand majestic
character, but their individual value
less ability of the painters employed."

BUONAROTTI, (MICHEL ANGELO)

114. *Saint Jerome, in the Wilderness*

5 ft. 11 in. h., 4 ft. 4 in. w.

Saint Jerome is represented seated
before a crucifix, holding the Sacred
almost naked. His cloak and card
his attendant lion. This work was
Cardinal Fesch and by him be-
himself. It is said to have been

quiver are suspended from a pedestal, from which also hang two coloured masks. A vase of flowers rests upon the pedestal; landscape and sky background. Of a similar picture by Pontormo, which is in Hampton Court, Mrs. Jameson writes:—

"We have here no voluptuous and attractive queen of loves and graces, but the great goddess of the antique world—the mighty mother of gods and men—the Venus Urania, daughter of Cœlus and Terra, who, when Saturn and the elder gods were dethroned, made way for her younger rival, the Paphian Venus, as Hyperion made way for Apollo."

The original design of this picture was made by Michel Angelo for his friend, Bartolommeo Bettini, to be executed in oil by Jacopo Carucci da Pontormo: which work is in the Palazzo Colonna, at Rome. More than one of these were painted, as one is said to be in Berlin, and one certainly was brought into England. It was purchased, according to Mrs. Jameson, by Queen Charlotte for £1,000. She mentions another as being in the possession of a Professor D'Alton, of Bonn. The picture No. 118 is believed to be a copy, by Bronzino. It has been a good deal repainted.

Presented by Viscount Powerscourt in 1864.

MANALETTO. [See BELLOTTO, No. 19.]

MARAVAGGIO. [See AMERIGHI, Nos. 29–62.]

CARRACCI, (ANNIBALE); born at Bologna, 3rd November, 1560; died at Rome, July, 1609. *Bolognese School.*

Annibale Carracci was at first destined for his father's business, that of a tailor; but his cousin, Ludovico Carracci, already a painter of great eminence, seeing his inclination and taste for drawing, took him into his own house and educated him carefully in the art. Annibale profited so well by his instructions that he was soon able to assist his master; and, leaving Bologna, he went to Parma, where he studied the works of Correggio; then to Venice, where, becoming personally intimate with Tintoretto and Paul Veronese, he neglected no means of fathoming the secrets of the Venetian colouring. After some time he returned to Bologna, and joined his brother, Agostino Carracci, and his cousin, Ludovico, who generously acknowledged the superiority of his former pupil. The three Carracci there founded a School of Painting which soon became celebrated for its excellence. Annibale was afterwards invited to Rome by the Cardinal Odoardo Farnese, to paint the ceiling of his palace, upon which splendid work he spent eight years; but the injustice done him, in paying but the small sum of 800 crowns for it, affected his professional pride so much, notwithstanding his extreme disinterestedness of character, that he fell into a profound melancholy from which he never recovered. He died soon after at Rome, where he prayed to be buried beside Raphael.

32. *Christ on the Cross.*

10 ft. 3 in. h., 7 ft. 9½ in. w. On canvas.

On the right of the cross, St. Francis; on the left, St. Dominick; both kneeling. Above, on each side, an adoring angel floating on the clouds, towards the upper part of the cross.

CELESTI, (IL CAVALIERE ANDRÉ)
in 1706. *Venetian School.*

He was a scholar of Matteo Perugino. His times conversations and pastoral are in the Church of the Ascension, and in the Nativity of the Magi; and in the Duke of Devonshire's collection. He painted much esteemed (Bryan). He painted be scarce, but highly prized.

120. Portrait of Count Albani

6 ft. 9 in. h., 4 ft. 7 in. w.

The Count, in a somewhat antique costume, holds a banner in his right hand, on which is in the distance a peep of a battle. The picture is devoted to his achievements.

Purchased in Italy in 1856.

CLAESSENS, (ANTONY), the Elder
Antwerp School.

This artist belonged to the latest generation and is not to be confounded with the earlier belonging to the Dutch School, of which his pictures are preserved in the collection of the Duke of Devonshire. They represent the first he causes the unjust judge to be flayed. Both compositions are in colouring, but deficient in genuine

dark green, almost black ; St. Joseph, red ; and the little angels, long surplices, one of them a priest's cope. When seven angels are represented in this subject by the early painters, they are always understood as the Seven Spirits that stand before the throne of God ; and of these Raphael is always painted wearing the robes of a priest.

Deposited by the Trustees of the National Gallery of London. [Formerly in the Kruger Collection, at Minden.]

IRREGGIO. [See ALLEGRI, No. 43.]

ERTONA, (PIETRO DA). [See BERRETINI, No. 50.]

STANZI, (PLACIDO) ; painter of history ; born at Rome in 1688 ; died, 1759. (*Roman School.*)

Of his large works that of S. Camillo in S. Maria Madalena is the most esteemed, in it he imitated Domenichino. He also painted in fresco the Tribune in S. Maria in Campo Marzio, and was much employed in painting figures in the landscapes of other artists, particularly in those of G. Francesco Van Bloemen, called Orizonta.

26. *Saint Pancrazio with the Infant Christ.*

9 ft. 3 in. h., 6 ft. 7 in. w.

At the right, Saint Pancrazio holds the Infant Christ in his arms, while monks in white robes kneel adoring ; the Blessed Virgin, Saint Joseph, and Saint John the Baptist to the right, and angels above. This picture was originally painted for the Church of Saint Pancrazio, in Rome. It became the property of the late Cardinal Fesch, in 1843, on the taking down of this church.

Purchased in Rome, in 1856, for the National Gallery of Ireland.

COTIGNOLA, (FRANCESCO DA), called ZAGANELLI ; flourished about the year 1518 ; school of Parma.

This painter resided chiefly at Ravenna. He was a scholar of Nicolo Pandinello. Both Lanzi and Vasari speak highly of works by Francesco, particularly a "Resurrection of Lazarus," which is at Classe, and a "Baptism of Christ" at Faenza. One of his most extraordinary works is a large altar picture at the Osservanti at Parma, representing the Virgin, with several saints. He had a brother named Bernardino, with whom he painted, in 1504, a picture representing the Virgin between St. Francesco and the Baptist, placed in the interior chapel of the Padri Osservanti in Ravenna, and another at Imola, in the Church of the Riformati, dated 1509. Some have confounded the two brothers, from the names Francesco and Bernardino appearing on the same picture.

41. *The Infant Christ adored by the Virgin and Saints.*

5 ft. 11 in. h., 5 ft. w. On canvas, transferred from panel.

The Infant Christ is seated on a pedestal ; the Virgin kneels before him at one side, a saint behind her ; on the opposite side St. Francis and St. Dominic adoring. There is an inscription on a cartel on the pedestal, partly obliterated, but apparently

French Academy at Rome, brother
years of age. He exhibited talent
to the study of the works of Raphael
Carracci. He carried off a prize in
secured him the friendship of the King.
He obtained other prizes, and exhibited
he was twenty years of age. He was
in 1681, being scarcely twenty. He
reposing in the arms of glory, after
pointed by the King, in 1710, director
longing to the crown. He was offered
offers for visiting England, when he
not to quit France. The Duke of Burgundy
and Regent of the kingdom, appointed
sided to him the decoration of the new
he painted fourteen subjects taken from
probation of these works, the Duke gave
a pension of 1,500 livres, besides de-
made the designs for the medals of Louis
on painting, addressed to his son. He
a set of compositions from the Iliad
tended to be executed in tapestry. He
erons. Antoine Coypel produced a great
and royal palaces, many of which have
Desplaces, B. Picart, Duchange, and
Drevet. He exhibited in the Salons in

68. *Christ curing one possessed*

11 ft. 10 in. h., 8 ft. 4½ in. w. Oil

Christ, standing in the centre of the
exorcises the evil spirit; the man
nude, writhes in agony; to the right
with arms crossed; a High Priest
in wonder. Signed A. C. Coypel, 1700

Formerly in the Fesch collection.

42. *Scene on the Ice; Dort in the Distance.*

1 ft. 6½ in. h., 2 ft. w. Oval; on panel.

Numerous figures are depicted in all the varieties of enjoyment and traffic on the frozen highway. A booth is erected on the ice, in front of which a sledge, full of travellers, is preparing to start; a woman has fallen just in front, with her basket of eggs rolling on the ice.

Purchased in London in 1864.

DAVID, (JACQUES LOUIS); born at Paris, 1748; died at Brussels, 1825. *French School.*

At twenty-one, David became a pupil of Vien, and after two years (in 1771) he successfully competed for the prize of the French Academy of Rome, the subject being the classic one of the combat of Minerva against Mars and Venus. After some years of labour he accompanied his master, Vien, to Rome, in 1775, upon the appointment of the latter to be Director of the French Academy there; and during his stay in Rome (until 1780) David devoted himself exclusively to the study of the antique, drawing in outline much oftener than painting. On his return, his picture of Helisarius was accepted at the Academy in Paris, and in 1783 he was elected an Academician on the exhibition of his "Death of Hector." After this he again visited Italy, and subsequently Flanders; and he was appointed Assistant Professor of Painting in July, 1792. On the breaking out of the Revolution, however, David resigned the practice of art for a time, to plunge into the exciting scenes of political life, and united himself to the party of Robespierre. He was imprisoned upon the fall of Robespierre, and after having been twice incarcerated for several months, was only released in October, 1795, from which time he renounced politics and applied himself exclusively to his profession for the remainder of his life. On the creation of the Institute of France, David was, with Van Spendonk, appointed to name the first members of the class of the Fine Arts; and it was at the Institute that he became at this time acquainted with Napoleon Bonaparte, ever afterwards his friend, and, as Emperor, his patron and supporter. During the Empire he was decorated with the Cross of the Legion of Honour, and during the Hundred Days promoted to be commander in that illustrious Order. But on the restoration of the Bourbons, under the law of proscription of 1816, the great painter was obliged to exile himself from France for ever, at sixty-eight years of age. He then settled at Brussels, where he resided till his death. David was the great support of the Classical Academic School in France, and had numerous disciples, since celebrated among the most distinguished of modern painters; such as Girodet, Drouais, Gros, Gérard, Isabey, Ingres, Leopold Robert, Granet, &c.

41. *The Death of Milo the Crotonian.*

8 ft. h., 6 ft. 3 in. w. On canvas.

The powerful figure of the Greek athlete is exhibited in an attitude of strained exertion, as he struggles to tear his hand from the split oak tree, which has caught him with irresistible power in his attempt to rend it asunder. Two wolves have seized upon him below; one of them he has succeeded in trampling on the ground, but the other has fastened himself on his victim.

Presented to the IRISH INSTITUTION, for the National Gallery of Ireland, by ARTHUR L. GUINNESS, Esq., 1856.

at Genoa, executed a number of portraits. In 1622 he went to Rome, passed on to Florence, to Bologna, and studied the works of the great colourists. In 1623. Returned to Genoa, he was appointed by the Duke of Savoy, Viceroy of Sicily, to his court. After a residence of more than a number of remarkable works, especially of the Virgin and Child, Van Dyck returned to Antwerp in 1624 a short time. He arrived in London in 1632, appointed at not receiving the expected appointment from Charles I., he returned to Antwerp, and executed numerous works in the Low Countries. He thus acquired, induced Charles I. to send him, after his arrival in 1632, he was long received from the king a considerable salary. In July, 1632, and appointed Principal Painter to the Blackfriars, at the age of forty-two; work. He was buried in Saint Paul's Church, London.

64. *Portrait of Isabella Clara Eugenia, Infanta of Spain, Sovereign of the Netherlands*
born in 1566; died in 1633

4 ft. 3 in. h., 3 ft. 4 in. w.

She is represented standing, the figure to the left, dressed as a religious sister, with a veil after the death of her husband, Philip II. of Austria, who died in 1621. She wears a black collar, and black mantle or veil, of which she raises the right side. Engraved by W. Hondius, and Gaywood.

There are several known repetitions of this portrait.

side; she wears a lace ruff and collar, a black silk dress with ribbed sleeves. In many respects this picture corresponds with the portrait of Joanna de Blois, afterwards Lady Riche, described in Smith's Catalogue. It has suffered from being rubbed—the hand especially.

Purchased in Paris, 1864.

14. *Portrait of Franciscus Frank, jun.*

10 in. h., 8 in. w. On panel.

A sketch in grisaille, for the purposes of the engraver. On the back of the panel is a label inscribed "Franciscus Frank, jun., Pictor Humanum Figurarum minorum, Antwerpia."

15. *Portrait of Sebastianus Franck.*

10 in. h., 8 in. w. On paper; on panel.

Companion to 143; inscribed on the back, "Sebastianus Franck pictor preliorum minorum."

VERDINGEN, (ALBERT VAN); painter and engraver; born at Alkmaar, 1621, died there in November, 1675. *Dutch School.*

His first masters were Roland Savery and Peter Molyn (called Tempesta). Verdingen painted landscapes, animals, and sea pieces, and particularly excelled in representing storms, pine forests and waterfalls. Having been thrown by a tempest on the coast of Norway, during a voyage which he made on the Baltic Sea, he was enabled to make numerous studies, which were of the greatest use to him in the style of which he was the creator. Bakhuysen was his pupil; and he appears to have had much influence on the manner of Ruysdael, who evidently copied him intentionally. Albert Verdingen had two brothers, who were also clever painters. Cesar, painter, designer, and architect, born in 1606, died in 1679, was a pupil of Jan van Bronckorst, and painted portraits and historical subjects. John, the second brother, was Cesar's pupil, and painted chiefly subjects of still life. He was by profession a lawyer, and his artistic works are rare. He died in 1656.

16. *Landscape Study.*

2 ft. 1 in. h., 2 ft. 7½ in. w. On canvas.

A dark mountain torrent, with broken trees lying across. Presented to the Gallery by ROBERT CLOUSTON, Esq.

FRANCIA. [See RAIBOLINI, No. 5.]

FRANCKEN, FRANCK, or VRANCK, (FRANZ); called the Elder, or more commonly, "Old Francks;" born at Herenthals, or at Antwerp, about 1544; died at Antwerp, 1616. *Flemish School.*

His father, Nicholas Franck (died at Herenthals in 1591), who was but an inferior painter, placed him in the studio of Franz Florio. He was member of the confraternity of Saint Luke in 1566, and deacon of it in 1568 and 1589. The Francks form a numerous family of artists, whose works, spread through all the galleries of Europe, are executed in nearly the same style, and are frequently confounded one with another. The genealogy of the Franck family, for want of sufficient documents, is not established in any certain manner, and their biographers do not agree as to either their precise relationship, or the dates of their births and deaths.

details of his story, which was painted by the early painters. See Mrs J. J. Art," vol. ii.

Formerly in the Krüger collection.
Deposited in the Gallery by the Earl of London.

GENISSON. [Living.] *Flemish*

137. Interior of the Church of St. Martin.

Painted in conjunction with M. W. J.

5 ft. 3 in. h., 4 ft. 2 in. w.

Presented to the IRISH INSTITUTION
by the EARL of CHARLEMONT, 1853.

GOZZOLI, BENOZZO DI LESE;

living in 1485. *Florentine School.*

He was a pupil of Fra Giovanni da Fiesole, whom he worked at Orvieto, in 1447, on the paintings which he made from 1450 to 1459, at Fiesole, a little town of Umbria. He afterwards resided at Florence; but it was at the Orvieto that he accomplished his greatest work. His painting occupies the whole length of the edifice, from the Old Testament to the New Testament, a colossal work, begun in 1469, and terminated in 1485, not finished. The Pisans erected a tomb to him in the middle of the Campo Santo, with which Vasari has preserved.

4. History of Lucretia.

1 ft. 3½ in. h., 4 ft. 11 in. w.

According to the fashion of the time, which this work is to be referred to.

GOSSAERT, (JOHN, called JAN DE MABUSE); born at Mabeuge (Mabuse), in Hainault, about 1470; died in Antwerp, in 1532. *Flemish School.*

The exact date of his birth, and the name of his master, are alike unknown. He travelled a good deal; first in England, where his earliest known picture is still extant at Hampton Court—portraits of the three children of Henry VII., dated 1495. He followed Philip de Bourgogne, Ambassador of Maximilian, to the court of Pope Julius II., where he sojourned for upwards of twelve years, copied the remains of ancient art, and the works of the modern painters; and, on his return to the Low Countries, accomplished the revolution in art which had been commenced by Quentin Matsys. He inhabited Utrecht and Middelburgh for a long time, and was much engaged in painting portraits and subjects from history. After the death of the prelate, Philip of Bourgogne, he entered the service of the Marquis de Veere. His pictures possess great interest from the wonderful detail and power of colour; and also as exhibiting, after his sojourn in Italy, the influence of Italian study. The finest work of his perhaps extant, is the well-known "Adoration of the Magi," at Castle Howard, which was obtained by the late Earl of Carlisle from the Orleans collection.

Adoration of the Magi.

2 ft. 1½ in. h., 1 ft. 7 in. w. On panel.

The Virgin is seated in the centre of the picture with the infant upon her knee; before Him kneels, in adoration, one of the Magi. On the left of the picture is an African King, bearing a golden vase, and on the right are ruins, with figures in classical costume approaching. On the belt of the principal of these is inscribed J. de Mabuse. The Virgin and Child have suffered from injury to the panel, and there is some repaint.

Purchased at the sale of the Carr collection, in Yorkshire, 1862.

GRITFIER, (JAN), painter and engraver; born at Amsterdam in 1645; died at London in 1718 or 1724. *Dutch School.*

He was first bound apprentice to a carpenter, subsequently studied under a flower painter of little eminence, and became a pupil of Robert Bogenman. He was the friend of Ruysdael and Langelbach, but became celebrated by his views of Rhine scenery, in which he introduced multitudes of figures executed with wonderful accuracy and truth. He came to England, where his works were much sought after. Being fond of the sea, he purchased a yacht, in which he embarked with much of his best works, and was shipwrecked off Rotterdam. He returned to England, and died there.

146. Landscape—probably in Rhine Land.

1 ft. 7 in. h., 2 ft. 1 in. w. On panel.

Signed, J. Gritfier.

Purchased in London in 1864.

GUARDI (FRANCESCO); born at Venice in 1712; died in 1793. *Venetian School.*

He was a pupil of Canaletto's, whose style he followed; but his works are distinguishable by a freedom of pencil and of motion superior to other

HAANSBERGEN (JAN VAN); born at Utrecht, 1607; died at Amsterdam, 1674.
Dutch School.

A scholar of Cornelius Poolemborg. Haansbergen was his master very closely, having so much the same backgrounds, and ornaments, that some of his works, taken, at first sight, for Poolemborg's. However, being accounted, notwithstanding this resemblance, inferior in correctness of drawing, in the delicacy of his touch, and he accordingly, at the request of his friends, took to portrait painting, in which he excelled. The subjects of his first time were the same as his master's, namely, naked figures of nymphs or deities, with which he interspersed his landscapes.

79. Landscape; with group of Aeneas, Dido, and Ceres, and other Classics.

1 ft. 3½ in. h., 1 ft. 9 in. w.

Presented to the Irish Institution, for the purpose of raising a monument to the late Sir John Stronge, Esq., 1857.

HEEM (JAN DAVID DE); born at Utrecht, 1607; died at Antwerp, 1674.

He was pupil of his father, David de Heem, but excelled him. He painted fruit, flowers, still life, and crystal vases, with a rare perfection. He fled in order to escape the troubles of the war, and settled at Antwerp. He had two sons, Cornelius and Jan, but were far inferior to him. Many pictures are ascribed to him, but very few by John: because it is

HELST, (B. VANDER), painter; born at Haerlem in 1613, died in 1670. *Dutch School.*

Little is known of this master, save that he resided constantly at Amsterdam, and was highly distinguished and in good practice there as a portrait painter. His chief work is in the Stadhhouse. It represents a company of trained bands, about thirty figures, whole length, the Spanish Ambassador is introduced, and is shaking hands with the chief of the band. It was painted in 1648. Vander Helst also painted subject pictures, but his great reputation rests upon his portraits. He married at an advanced age, and had one son, who also painted portraits, but with little success.

148. *Portrait of a Man in Black Dress.*

3 ft. 4½ in. h., 2 ft. 9 in. w. On canvas.

Half-length, life-size, of a person of middle age, with moustache, and hair combed down upon his forehead; looks full out of the picture; the left hand rests upon the hip, and in the right he holds his hat, which he seems to have just removed from his head. Signed, B. Vanderhelst. 1645.

Purchased in Paris in 1864.

HERRERA (FRANCISCO DE), called EL Mozo, or the younger; painter and architect; born in Sevilla, in Spain, 1622; died in Madrid, 1685. *Spanish School (of Seville).*

Herrera the younger was the son, and in boyhood the pupil, of Francisco de Herrera, *el viejo*, or the elder, a distinguished artist of the early school of Seville. The severity of his father's character, however, early drove him from his home, and he fled very young to Rome. Here, instead of studying Raffaele, and the other greater masters, he attended to colouring alone, and devoted himself to architecture, and in particular to the science of perspective. He became celebrated for his graceful and easy representation of still life, game, and meats—the subjects called by the Spanish, *bodegones*—and his fish were considered so excellent, that he was called in Italy, emphatically, *il Spagnuolo de gli pesci*, or "the Spaniard of the Fish," among the painters. Returning to Seville, after his father's death, Herrera *el Mozo* competed with Murillo in more ambitious works, and was in 1660, on the foundation of the Academy of Seville, named Second President, or Director—Murillo being the First President. Passing afterwards to Madrid, he undertook and successfully completed a great work of painting—the Assumption of the B. Virgin, in the cupola of the chapel of Atocha—which gained Herrera the appointment of Painter to the King, Philip IV. Cean Bermudez (vol. ii., p. 283), observes that Herrera's excellence in painting does not go beyond an agreeable style of colouring (in which he is fond of reddish tints), bold contrasts of light and shade, and a certain fire and vigour of composition. He is different from his father in his mode of laying on his colours, but he imitated his style in still life subjects (*bodegoncillos*), and excelled him in his painting of flowers.

HERRERA, [Attributed to].

97. *Sportsmen returned from the Chase.*

4 ft. 10½ in. h., 3 ft. 8½ in. w. On canvas.

Apparently a family group; figures nearly life size. It is not known with certainty who painted this powerful picture, but it has been attributed to Herrera.

Presented to the Trustees of the National Gallery in London, by ROBERT GOFF, Esq., 1856. Deposited by them in the National Gallery of Ireland, 1857.

HONDEKOETER (MELOHIOER) ; born at Utrecht, 1636 ; died there, 1695. *Dutch School.*

He was at first a pupil of Gysbert Hondekoeter, his father, a painter of birds. Afterwards, at 17 years of age, he placed himself under the direction of his uncle, J. B. Weenix. From his youth he endeavoured to represent the various species of birds with great accuracy, and particularly hens, cocks, and ducks, in which he was very skilful.

67. *Noah's Ark.*

5 ft. 7½ in. h., 7 ft. 11 in. w. On canvas.

The picture represents the landing of the various creatures from the ark ; in the foreground barn fowl and animals. These are by Hondekoeter; the landscape by J. B. Weenix. [See WEENIX.]

Deposited with the IRISH INSTITUTION, in 1854, for the National Gallery of Ireland, by the Earl of ST. GERMANS, then Lord Lieutenant.

HUYSUM, (JAN VAN) ; born at Amsterdam in 1682 ; died in 1749. *Dutch School.*

He was a scholar of his father, Justus Van Huysum, and for some time painted scenes and decorations in conjunction with or in the manner of his father. Ultimately he became distinguished as a flower painter almost unrivalled. He also painted landscapes ; but his flower pieces were sought after with avidity, and realized very high prices. There is wonderful precision and beauty of colour in most of his works ; while others are scattered in composition, and inharmonious in arrangement. His most distinguished pupil was Margaret Haverman ; and it is said that many of her works have been sold for those of her master.

149. *Bouquet of Flowers suspended from the Branch of a Tree.*

2 ft. 2½ in. h., 1 ft. 10 in. w. On canvas.

This picture was in the collection of Wynne Ellice, Esq. Purchased in London, 1864.

JANSSEN, (CORNELIUS J.) ; born at Amsterdam, in 1590 ; died in 1665. *Dutch School.*

Some say that Jansen was born in England ; at all events, he visited England in 1618, and remained there until 1648. He was distinguished, as a portrait painter, for fidelity, clearness of colour, and great finish. He was much employed in London : but after the arrival of Van Dyck his practice fell off. After his return to Holland he continued to paint portraits, with much success, up to the period of his death. He painted chiefly on panel.

150. *Portrait.*

2 ft. 3 in. h., 1 ft., 9 in. w. On panel.

A man in black silk dress, with large ruff, and a black cap upon his head, is represented looking full out of the picture. He has moustache and a short pointed beard. From the collection of the Bishop of Ely.

Presented by Antonio Brady, Esq., London.

JORDAENS, or JORDAANS (JACOB); painter and engraver; born at Antwerp, 20th May, 1593; died in the same city, 18th October, 1678. *Flemish School.*

In 1663 he entered the atelier of Adam van Noort, and was admitted into the Confraternity of Saint Luke, in 1615. He married Catherine von Noort, his master's daughter; and shortly after his marriage, he and his father-in-law adhered to the Reformed Church. Rubens ever gave him friendly counsels, and engaged him sometimes to carry out his designs from cartoons. He passed all his life in his native town, where he enjoyed a high reputation and a considerable fortune. Endowed with great facility, assiduous at his work, he produced a quantity of remarkable works, which place him among the first painters of his country.

72. *Holy Family.*

4 ft. h., 3 ft. w. On panel.

The Virgin holds the infant Christ, standing upright, with a string of beads hanging in his hands; Saint John the Baptist looks out at his feet; and Saint Joseph looks over the infant's shoulder.

Presented to the National Gallery of England, in 1838, by the Duke of NORTHUMBRELAND. Deposited by the Trustees.

75. *Theology.*

9 ft. 2 in. h., 7 ft. 7 in. w.

A female figure seated on a lion, high up in the centre of the picture, supports the Eucharist; the Holy Spirit, in shape of a dove, appears above her head, whilst angels hover around in the clouds. Below sits the infant Christ, with a cross upon his shoulder, seated on a globe, and holding out a burning heart. Saint Jerome, Saint Augustine, Saint Gregory, and Saint Ambrose, the four Fathers of the Church, kneel in various attitudes of adoration. To the left of the picture stand Saints Peter and Paul; on the right Saints Sebastian, Agatha, and Catherine, leaning on the wheel, with the palm of martyrdom in her hand. This picture has also been attributed to Rubens.

Purchased in London, in 1863.

KONING (PHILIP DE); born at Amsterdam, 1619; died, 1689. *Dutch School.*

De Koning was one of the best pupils of Rembrandt Van Ryn, and obtained a high position and reputation as a portrait painter.

66. *Portrait of a Burgher.*

4 ft. 4 in. h., 3 ft. 6 in. w. On canvas.

Seated in a chair, with his hand resting on an open book.

Purchased by the Committee of the IRISH INSTITUTION for the National Gallery of Ireland, 1855, in Dublin.

LANFRANCO, IL CAV. GIOVANNI DI STEFANO ; born at Parma, in 1580, according to Passeri ; in 1581 and 1582 according to other biographers ; died, 29 November, 1647. *Lombard School*.

Lanfranco's parents placed him as a page in the service of Count Scotti, at Plaisance. The Count remarking his happy talent for drawing, sent him to the atelier of Augustino Carracci, then in the service of the Duke Ramiccio, at Ferrara. He made rapid progress, and one of his works was immediately deemed worthy of being placed in the church of Saint Augustin of Plaisance. He studied with ardour the works of Correggio. At the age of twenty he went to Rome, and put himself under the direction of Annibale Carracci, who employed him in his works in the Farnese Gallery. He was much patronized, subsequently, by Paul V., and acquired great reputation by his pictures in different churches, above all by those which he executed in the dome of Santo Andrea della Valle. Called to Naples to paint other domes, he united with Ribera and the other artists of the country against Domenichino. The troubles which broke out in Naples in 1646 sent him back to Rome. He was knighted by Urban VIII., and died the very day that the pictures were uncovered which he had just finished in the tribune of Carlo Catinari. Lanfranco seemed born for colossal enterprizes, and his frescoes were far superior to his oil paintings, particularly to those of moderate size.

31. *The Miracle of the Loaves.*

7 ft. 6 in. h., 14 ft. w. On canvas ; figures in foreground larger than life.

Christ stands in the centre of the picture, pointing to a basket of loaves borne aloft by one of the Disciples. In the foreground variously disposed groups express their wonder. In the middle distance the multitude are grouped on a hill.

38. *The Last Supper.*

7 ft. 6 in. h., 14 ft. w. On canvas ; figures full life size.

Christ, seated in the midst of the Twelve, is in the act of blessing bread.

These two pictures were formerly in the Fesch collection.—See George's Catalogue.

Purchased in Rome for the National Gallery of Ireland in 1856.

LICINO, (GIO. ANTONIO, called IL PORDENONE) ; born at Pordenone, a city of the Friuli, 1484 ; died, 1539. *Venetian School*.

He assumed the name of Regillo, it has been said, because of renouncing his family name of Caticello, when wounded in the hand by his brother. He is, however, commonly called Il Pordenone. He studied in his youth the works of Pelligrino at Udine, and subsequently adopted the manner of Giorgione, but following always the bias of his own genius. He painted at Udine and Piacenza, and has left a great many frescoes, in the latter of which he displayed the highest degree of merit. His fancy was rich and vigorous, and he possessed an extraordinary skill in the arts of perspective and foreshortening. He was a rival of Titian ; and so great was the hostility between the rival artists of his day in Venice, that he was accustomed for some time even to paint with arms by his side. The emulation between Pordenone and Titian was said to have been most useful to both artists. Licino was highly favoured, and presented with

the title of knight by Charles V.; he was afterwards invited to the court of Ercole, the second Duke of Tuscany, where he died, not without suspicion of having been poisoned. Three relatives of the name of Licino were his pupils, and have been much commended.

51. *Half-length Portrait of a Count of Ferrara (with a dog.)*

3 ft. 7 in. h., 3 ft. 2½ in. w. On canvas.

Purchased in Rome, October, 1856, for the National Gallery of Ireland.

53. *Half-length Portrait of Pellegrini Morosini, wife of Bartolommeo Capello, and mother of the celebrated Bianca Capello.*

3 ft. 2½ in. h., 2 ft. 7½ in. w. On canvas.

Purchased in Venice, December, 1855, by the Government, from the heirs of the Signori Capello. Deposited in the Gallery by the Trustees of the National Gallery of London, 1857.

LIESBORN (THE MASTER OF). *Early Westphalian School.*

101. *St. Margaret.*

2 ft. 7 in. h., 1 ft. 6½ in. w. On panel: in distemper.

The saint is seated on a dragon, and holds a chain by which it is bound. She wears the robes of a queen, and a crown of pearls, in allusion to her name (*Margarita*, a pearl). The dragon is always introduced in the pictures of this saint, according to a very ancient legend (5th century), which states, that on being imprisoned, as part of her martyrdom, Satan appeared to her in the form of a frightful dragon, to terrify her into apostasy, and swallowed her alive; but that the beast immediately burst asunder, and she came forth unhurt. In these legends the Dragon is used as a type of Sin; and the power of faith and innocence to overcome sin is the evident meaning of the allegory. [See Mrs. Jameson.]

Formerly in the Krüger Collection, at Minden.

Deposited in the Gallery by the Trustees of the National Gallery of London, 1857.

107. *St. Dorathea.*

2 ft. 7 in. h., 1 ft. 6½ in. w. On panel: in distemper.

The saint sits on a flowery bank, in an open landscape, with a wreath of red and white roses on her head, a rose in one hand, and a basket of roses in the other. These, and three apples, are her particular attributes; her story being, that while she was led to martyrdom, a young lawyer scoffingly asked her to send him

some fruit and flowers from the Paradise of the Heavenly Bridegroom, whose dwelling she had described so well ; and Dorathea promised to do so. When she received her death-stroke, an angel appeared to the young man with a basket of fresh roses and apples, though it was winter ; and struck by the miracle, he also became a Christian. [See Mrs. Jameson.]

Formerly in the Krüger Collection, at Minden.

Deposited in the Gallery by the Trustees of the National Gallery of London, 1857.

The two foregoing curious paintings are especially remarkable as representatives of the style of very early German art. They are the works of one of the first scholars of an unknown Westphalian master, who is recognised only under the title of the Master of Liesborn. They were taken from an ancient and now disused chapel in Lippstadt.

LIESBORN, (*Early Westphalian School of*). UNKNOWN MASTER.

100. *Christ before Pilate.*

3 ft. 2½ in. h., 2 ft. 2 in. w. On panel ; in distemper.

Our Lord wears his crown of thorns, a coarse gray robe, and a cord round his waist, and is barefooted. He bends forward with an expression of weariness and pain, and does not look towards Pilate as he is pushed before him by the soldiers. Pilate, wearing furred robes and a golden chain, sits in the judgment chair, and looks at Christ, while he stretches out his hands to the other side that an attendant may pour water on them. His wife, richly dressed, touches him on the shoulder.

Formerly in the Krüger Collection at Minden.

Deposited in the Gallery by the Trustees of the National Gallery of London, 1857.

108. *Christ carrying the Cross.*

1 ft. 5 in. h., 1 ft. w. ; arched at the top. On panel : in oil.

Christ carries his cross, bending under it ; an executioner holds a cord by which he is bound, and seems about to strike our Lord with a stick. Three others also seem to hurry him on. The group is seen through an arch, or from within the porch of a house ; and a landscape, with a town and steeple, appears in the distance.

Formerly in the Krüger Collection at Minden.

Deposited in the Gallery by the Trustees of the National Gallery of London, 1857.

The two foregoing singular specimens of an early form of German Art were found in the Cathedral Church of Liesborn (or Marienfeld), and date about the middle of the 16th century. They are chiefly remarkable as curious specimens of this school.

LIPPI, (Fra Filippo); born at Florence about the year 1412, died at Spoleto October 8, 1469. *Florentine School.*

Filippo Lippi was left an orphan at the age of two years, and spent his youth in the convent called "Del Carmine," at Florence, where he was formally received at an early age. His life was full of romantic adventures. When about seventeen years of age, he left the convent to amuse himself in a boat on the sea, and chanced to be seized by Moors, who carried him off as a slave to Barbary. After many years of captivity, he succeeded in returning to Italy, and he painted in Florence in 1438. He executed many important works for Cosmo de Medici, and for the churches and convents of Florence and of Prato. From the convent of St. Margaret, in the latter town, he carried away Lucrezia Buti, a young girl whom he had seen and admired while painting there, and the fruit of his union with her was his namesake, Filippo the younger, called (to distinguish him among painters from his father) Filippino Lippi. Filippo the elder worked in the choir of the cathedral, at Spoleto, with Fra Diamante, when he died (it is believed of poison) at the age of 57.

2. St. Mark and St. Augustine. (School of Fra Filippo Lippi).

4 ft. 2 in. h., 1 ft. 8½ in. w. In tempera on wood.

This picture, arched at the top, represents the two saints standing, and is supposed to be a portion of the Barbadori altarpiece, No. 586, in Catalogue of National Gallery of London, with which it was obtained, at Montepulciano. Purchased in Florence from the Lombardi-Baldi collection, in 1857, by the Trustees of the London Gallery, and by them deposited in the National Gallery of Ireland.

LONGHI, (LUCA), DI RAVENNA; flourished between 1540 and 1600. *Bolognese School.*

Luca Longhi resided exclusively in Ravenna, where Vasari saw him in 1547, according to whose judgment he might have been a great artist had he left it to study elsewhere. He was a good portrait painter, but painted also a number of compositions for Ferrara, Mantua, Padua, Pesaro, and Rimini, as well as Ravenna. One of these bears date 1580. His pictures, according to Lanzi, are chiefly in the ancient manner; his style correct, and highly finished; his conceptions sweet, varied, and graceful.

6. Madonna and Child, with St. John.

2 ft. 10 in. h., 2 ft. 1½ in. w. On canvas.

Presented to the Gallery by ROBERT CLOUSTON, Esq.

MACHIARELLI, (ZENOBIO DE) painted about 1473. *Florentine School.*

He is mentioned by Vasari as the only pupil of Benozzo Gozzoli worthy of note; but no details are given of his life. The Cavalier Tommaso Puccini describes two works by Zenobio Machiarelli as formerly existing in a church of Santa Croce, in Fossabonda, a hamlet outside the gates of Pisa. Of these, one, a Coronation of the Virgin, was transported to the Louvre; the other is in the Academy (Istituto delle belle Arti) of Pisa. The picture now in the National Gallery of Ireland was brought over from Italy in 1839 by Mr. Uzielli.

14. *Sacra Conversazione.*

4 ft. 5 in. h., 4 ft. 11 in. w. In tempera on panel.

The composition consists of six figures, small life-size. In the centre is the Virgin seated on a throne, with the infant Saviour standing on her lap. In her left hand she holds a white rose. On her right stands St. Bernardino of Sienna, holding a medallion, inscribed with the monogram of Christ, and another Saint, probably St. Mark, with a book in his hand, but without any other emblem. On the left of the Virgin is a sainted Bishop, with a crozier, and the border of his cope embroidered with fleurs de lys, St. Louis of Toulouse, and St. Jerome in the habit of a cardinal, with a book and pen in his hand. In the right hand lower corner is written, "*Opus Cenobii de Machiavelli.*"

Purchased at the Uzielli sale in London in 1861.

MARATTI, or **MARATTA**, (CARLO); painter and engraver; born at Camerano, in the parish of Ancona, in 1625; died at Rome, 15 December, 1713. *Roman School.*

He went to Rome at eleven years of age, and entered the school of Andrea Sacchi, where he remained for nineteen years, copying assiduously the works of Raphael, the Carracci, and the great masters. He returned to his country, and did not revisit Rome until 1650, when he went with Cardinal Albrizio, Governor of Ancona, and for the first time exhibited a picture in public. He acquired a great reputation in painting Madonnas, and was surnamed *Carluccio delle Madonne*. He was employed by many Popes; had charge of the paintings by Raphael in the Vatican, and was commissioned to restore them, and to retouch in watercolours the frescoes of the Farnesine. Clement XI. made him a Knight of the Order of Christ, and Louis XIV. named him his Painter-in-Ordinary. Few artists enjoyed when living so high a reputation, but posterity has not confirmed the eulogies of his cotemporaries. His pupils were numerous.

61. *Europa.*

8 ft. 1 in. h., 13 ft. 11 in. w. On canvas. Figures life size.

Europa has just seated herself on the white bull, into which Jupiter has transformed himself, holding a wreath of flowers on his brow. Her companions, who have been engaged in wreathing flowers, look on in pleased surprise. This large picture was probably painted for the hall of some palace.

Purchased in Rome, in 1856, for the National Gallery of Ireland.

MARIESCHI, (JACOPO); born at Venice, 1711; died, 1794.

He was the son of Michele Marieschi, who, as well as Jacopo, painted architectural views in the style of Canaletto. He was instructed by his father in design and perspective, and subsequently became a scholar of Gasparo Diziano. He imitated the style of Canaletto, some think more *successfully* than Guardi; but the latter had a freer and fuller pencil than either.

20. *View in Venice.* } *Companion pictures.*
 23. *View in Venice.* }

1 ft. 3 in. h., 1 ft. 6 in. w. Both on canvas.

Formerly in the Beauconsin collection. Deposited by the Trustees of the National Gallery, London.

MABUSE. [See GOSSAERT, No. 95.]

MARINARI, (ONORIO); born at Florence in 1627; died in 1715.
Florentine School.

He was cousin and disciple of Carlo Dolci, and for some time followed the laboured manner of his relative, but afterwards adopted a freer and more elevated style. His principal works are in the churches of S. Maria Maggiore and S. Simon at Florence. His easel pictures are to be found in private collections.

115. *Marriage of Saint Catherine.*

3 ft. 3½ in. h., 2 ft. 6½ in. w. On canvas.

St. Catherine stoops forward, resting her left hand on that of the infant Christ, who stands erect in the Virgin's arms, and holds a ring in His right hand. An angel hovers over with a wreath of flowers.

From the collection of Cardinal Lucia. Presented by J. F. DUCKETT, Esq.

METSU, (GABRIEL); born at Leyden, in 1615; died at Amsterdam, in 1658. *Dutch School.*

"On all the pictures bearing the signature of this master which we have met," writes the editor of the Louvre Catalogue, "his name is written Metsu, with an s, and not Metzu, with an z—orthography adopted by most writers." The name of his master is unknown, and biographers give no details of the life of this celebrated artist, who died at the age of forty-three. We only know that he arrived at Amsterdam very young, and formed his style by the study of Gerard Dow and of Terburg, and that he was the friend of Jan Steen. Metsu has painted portraits; but it is mainly in interiors, and in works of small size, that he showed all the resources of his admirable talents—the lightness of his execution, his exquisite drawing, the harmony of his colouring and of his chiaroscuro, place him in the first rank of Dutch masters; his principal pupils or imitators are Joost Van Geel, Ochterveldt, and Michael Van Musscher.

METSU, [After.]

85. *Cavalier receiving a Lady.*

1 ft. 2½ in. h., 1 ft. w. On panel.

To the right, a cavalier, or military officer, leaning against a table covered with tapestry cloth, in an attitude of respect, and with hat in hand, entertains with refreshments a lady seated with a wine-glass in her hand; behind her, to the left, a page bears a salver on which is a lemon. In the foreground, a little dog, with a collar; a glove on the ground, and a chair, against which rests a walking-cane. In the background, a large curtain, partly drawn aside, and to the right, a high chimney-piece, with marble columns.

Engraved by Audouin in the Musée Français. Purchased in London in 1863.

MOLA, (PIETRO FRANCESCO) ; painter and engraver ; born at Coldre, in the diocese of Como, in the Milanese, in 1612, according to Passeri, his cotemporary ; died at Rome, 1668. *Bolognese School*.

His father, who was an architect, had him taught the elements of drawing by Prospero Orsi (called the Grotesque), and then placed him in the studio of Giuseppe d'Arpino, whom he left in order to study in Venice the works of the great colourists. On returning to Rome, he painted for a time in Bassano's manner, but afterwards went to Bologna, where he attached himself to the Carracci school, and particularly to Albano, whose style had much influence on him. Mola finally established himself in Rome, where he was much employed and benefited by Innocent X. and Alexander VII. He was made chief of the Academy of Saint Luke ; and Louis XIV. invited him to Paris, but he died while preparing for the journey. This artist is often confounded with Giovanni Battista Mola di Francia, who, however, was neither his relation nor even countryman, and whose true name was Mollo or Molli. Pietro Francesco possessed more vigour and less dryness of pencil. In his works the influence of the Venetian school and of the Carracci is evident.

12. *St. Joseph's Dream.*

6 ft. 3½ in. h., 5 ft. 2½ in. w. On canvas.

St. Joseph sleeps, seated on steps, in the open air,—a broken column beside him, on the right of the picture,—his head resting upon his left hand. An angel indicates in his dream the land of refuge. The Blessed Virgin close behind, on the left, stoops fondly over the infant Christ, while angels hover around.

Purchased in Rome, October, 1856, for the National Gallery of Ireland.

151. *Landscape, with the Flight into Egypt.*

11 in. h., 1 ft. 4 in. w.

Presented by ANTONIO BRADY, Esq., London, 1864.

MOLYN, (PETER, THE ELDER) ; born at Haarlem, about the year 1600 ; died in 1654, according to Balkema. *Dutch School*.

He was one of the earliest landscape painters ; but he also painted figures well, and with much life and movement. Little is known of his life. He was the father of Peter Molyn, called Tempesta.

152. *The Stadtholder going to the Chase.*

1 ft. 1½ in. h., 1 ft. 10 in. w. On panel.

A Stadtholder and numerous suite, some on horseback, some on foot, are represented issuing from a distant town, in front of a chateau, with dogs and implements of the chase. Although the figures are quaint in costume and delineation, there is great animation in the scene. Signed, P. Molyn, *fecit*, 1625.

Purchased in Paris, 1864.

MORONE, (GIOVANNI BATTISTA) ; native of Albini, Bergamese State ; flourished 1557–1578. *Venetian School*.

He was a scholar of Alessandro Bonvicino (called Il Moretto), and according to Tassi was one of the most assiduous and successful of his pupils. His pictures are, however, not equal to his master, being, in par-

tacular, deficient in the graceful expression which distinguishes the works of Il Moretto. He was an excellent colourist. Among his works the most esteemed, at Bergamo, are the Crowning of the Virgin, in the Church of La Trinità; the Assumption, with the Apostles, in S. Benedetto; and at the Cappuccini, the Dead Christ, in the arms of the Virgin, with several Saints. He was esteemed, as a portrait painter, next to Titian. Bryan mentions a picture by him in the Duke of Sutherland's collection, called Titian's Schoolmaster, as giving a just idea of his powers in portraiture.

15. *Portrait of Count Navaggerini.*

3 ft. 4 in. h., 2 ft. 6 in. w. On canvas.

Half length: in a black dress, and hat: in the left hand he holds his gloves; in the right a letter, bearing an inscription.

Purchased in Rome, October, 1856, for the National Gallery of Ireland.

MOUCHERON, (FREDERICK); born at Embden, in 1632 or 1633; died at Amsterdam, in 1686. *Dutch School.*

He was a pupil of Asselyn, and went to Paris, where his pictures were much sought after. Helmbrecker painted figures and animals in his landscapes. After many years sojourn in France, he returned to Holland, and settled in Amsterdam, where Adrian Van de Velde and Lingelbach aided him, as Helmbrecker had done. His landscapes are pleasing, his foliage graceful and breezy; he generally introduced waterfalls and buildings in his scenery. Though inferior to Both his best pictures are highly prized. His son and pupil, Isaac, was a painter and engraver, born in Amsterdam in 1670; he lost his father at sixteen years of age. At twenty-four he visited Italy, and passed many years in painting constantly the environs of Rome and Tivoli. He was received in the academy of Rome, and on account of the accuracy of his drawing and perspective, got the surname of Ordonnance. On his return to Amsterdam, he painted many large landscapes; he also painted figures and animals, but was generally aided in that department by De Wit and Verkolie.

78. *Landscape, with Sheep and Herd.*

3 ft. 8½ in. h., 3 ft. w. On canvas.

In the foreground of the picture, trees rise high up against the sky; under their shade, some sheep, with a herd; in the middle distance a waterfall, descending from distant mountains.

Purchased at Archdeacon Thorpe's sale at Durham, in 1863.

87. *Italian Landscape, with Muleteers.*

1 ft. 4 in. h., 1 ft. 1 in. w. On panel.

An Italian villa crowns a high hill in the centre of the picture, while through an arch below, and to the right, a distant view of country is obtained; a train of muleteers passes along the road in front. This is most probably the work of Isaac Moucheron.

Purchased in London in 1863.

MUTTONI, PIERRO, (called **PIETRO DELLA VECCHIA**); born in Venice, 1605'; died about 1678, or, as some say, later. *Venetian School*.

He came from the school of Padovanino (see *Varotari*), but did not resemble him. It has been conjectured that he obtained the surname of *Vecchia* from his skill in restoring, copying, and exactly imitating old pictures. This habit, however, had the effect (according to *Lanzi*) of causing him to colour with considerable dulness of light; affording an example to every young artist that he should learn to paint with the full force of colours before he copies similar pictures. *Vecchia's* style was strong, and perfectly free from mannerism; he drew well, and with extreme facility, preferring to depict youths armed and equipped with plumes, in *Giorgione's* style, but generally somewhat burlesqued and caricatured, or, at least, not in so easy and quiet a manner—in a manner indeed which, though pleasing in some of his subjects, is, in others, carried to a pitch which has been condemned by critics as absolutely shocking, and even disgusting to men of taste; as in some of his pieces in the Church of *Ogni Santi* at Venice, at Verona, and in other places. He left several scholars, none of whom, however, followed their master's career.

55. *Timoclea brought before Alexander.*

6 ft. 2 in. h., 7 ft. 10 in. w. On canvas.

Timoclea was a Theban lady, sister to *Theogenes*, who was killed at *Chæroneæ*. During the siege of Thebes one of *Alexander's* soldiers offered her violence, when she led him to a well, and, while he believed immense treasures were concealed there, *Timoclea* threw him into it. *Alexander* commended her virtue, and forbade his soldiers to hurt the Theban women.* On the right of the picture appears the erect figure of *Timoclea*, in a state of intense agitation, and on her bosom may be distinguished a spot of blood. She stands addressing *Alexander*, in a vehement manner, pointing forward with her right hand, the arm stretched out to its full length; the right foot is also rigidly extended before her, evidently describing the fate to which she had consigned the ruffian soldier. Her figure is seen in profile. In the distance, on the left, is seen a tower in flames, in which the fight still continues, and from the parapet of which some of the combatants are being flung down by those in possession of it. A soldier, unarmed and unhelmeted, but with most of his armour on, seated low on a fragment of architectural ruins, in the centre of the picture, looks up at the excited speaker. *Alexander*, in a crimson robe, and the attire of a general, seated high on the left, and other soldiers around him, appear to listen to her with awe. *Timoclea* grasps an infant to her side with the left arm, the right extended as she appeals to the group before her; a somewhat older child clings to her dress below.

Purchased in Rome in 1856, for the National Gallery of Ireland.

ORIZONTE. [See *J. F. VAN BLOEMEN*, No. 77.]

* *Vide Lempriere.*

ORLEY, (BERNHARD VAN); born at Brussels, 1471; died, 1541.
Flemish School.

He is also known as Barend Van Brussel, and was born of a noble family of Brussels. He quitted his native country for a long stay at Rome, where he was intimate with Raphael, whose style he adopted. On his return he was named painter to Margaret of Austria, then regent of the Low Countries; and continued to hold the same position under her successor, Maria of Hungary. He was the master of Michael Van Coxcyen, or Coxcie, with whom he superintended the execution of the tapestries, which Leo X. had made in Belgium after the designs of Raphael. Like Mabuse, he represented the mixed influence of Flemish and Italian art. His earlier works exhibit great earnestness of feeling.

153. Portrait of a Lady reading.

1 ft. 7 in. h., 1 ft. 4 in. w. On panel.

A lady, dressed in crimson boddies, with a veil head-dress, is reading an illuminated book. This is evidently a portrait, though from the small vase upon the table it is styled a Magdalen. A picture similar in design, size, and of the same person, is in the National Gallery, London.

Purchased in Paris, 1864.

PADOVANINO, L. [See VAROTARI, No. 17 and 49.]

PALMA, (JACOPO); called IL VECCHIO, or the Elder; born at Sernaglia, about 1480; died about 1548. *Venetian School.*

He was the schoolfellow and rival of Titian and Giorgione, the companion and friend of Lotto, and, it is supposed, the pupil of Giovanni Bellini. He produced a great number of paintings, remarkable for sweetness and life. Palma Vecchio has always been considered one of the great masters of the Venetian School, after Giorgione, Titian, Pordenone, &c.

42. Portrait of a Girl.

1 ft. 9 in. h., 17 in. w. On panel.

A young girl, very fair, and with beautiful golden hair, dressed in white, who draws aside a green curtain, and looks out of a window.

Deposited in the Gallery by the Trustees of the National Gallery of London.

PALMA, (JACOPO); called IL GIOVANNI, or the Younger, to distinguish him from his uncle, JACOPO PALMA IL VECCHIO. Born in 1544; died, 1628. *Venetian School.*

Educated at first by his father, Antonio, an inferior painter, Palma il giovane improved himself by studying and copying the works of Titian and the best Venetian masters. At the age of fifteen he was taken by Guido Ubaldo, the Duke of Urbino, to his capital, and afterwards sent by him to Rome, where he resided eight years, and designed much from the antique, copied from M. Angelo and Raphael, and, in particular, studied the paintings of Polidoro. On his return to Venice, he was brought forward by the sculptor, Alexander Vittoria, then an artist of eminence and influence; so that in the course of some years he received orders for a great number of works: so many, indeed, that there is scarcely a church or public building at Venice that does not possess some of his paintings. Lanzi says that, overwhelmed with commissions, he became at last care-

less in execution; that many of his pictures were said to be almost rough draughts; and that at length he could only be prevailed on to give pieces worthy of his name by allowing him first to fix his own time and price, "in which he was not always discreet." He calls him, "the last of a good age, and the first of a bad."

13. *The Blessed Virgin and the Infant Christ, glorified, surrounded in the clouds by Angels. Three Saints in adoration below.*

7 ft. 6 in. h., 4 ft. 8 in. w. On canvas; arched at the top.

In the upper part of the picture, resting upon the clouds, in glory, the Blessed Virgin is seated, bending forward with the infant Christ upon her knees; the group surrounded by angels. Below, St. Clara, who is represented holding the pix containing the Blessed Sacrament, and St. George, the patron saint of Venice, with armour, and holding his banner, kneel at the right side; on the left another saint kneels, clothed in a white robe, over which he wears a crimson chasuble. St. Clara is very often associated with St. George, as a warrior saint; as although she was but a Franciscan nun, it is related that, on one occasion, she showed that she possessed much courage. For an army of Saracens having attacked, and even entered the gates of her convent, Clara caused the sacred vessels containing the Blessed Sacrament to be placed on the altar of the convent chapel, and after praying awhile before the altar, she appeared in the open doorway, in front of her terrified nuns, singing with a clear voice a hymn of praise and trust in God, so that the astonished Moors were seized with a sudden panic and fled. Her body was afterwards laid in the church of St. George, in Assisi. In commemoration of this action she is always represented with the pix in her hand, and is the only female saint to whom it is given. (See Mrs. Jameson's "Sacred and Legendary Art," vol. ii., and the memoir of St. Clara, in the Lives of the Saints.)

Painted for the Sanuda family, in Venice; mentioned in the life of the artist, and also engraved in Venice.

Purchased in Rome, October, 1856, for the National Gallery of Ireland.

PALMIZANO, (MARCO); born at Forli, about 1456; died about 1537. *Bolognese School.*

Marco Palmizano, or, as the name is variously written, Palmezzano, Palmegiani, was born at Forli, and was accounted one of the best painters of the Romagna. He was a pupil of Melozzo da Forli, and Lanzi speaks in the highest terms of many of his works in Padua, Bassano, Crema, and Vicenza. He describes his early style as being "in common with that of the quattrocentisti, in the extremely simple position of the figures, in the gilt ornaments, in the study of each minute part, as well as in the anatomy, which, in those times, consisted almost wholly in drawing with some skill a St. Sebastian, or some holy anchorite. In his second manner, he was more artificial in his grouping, fuller in his outlines, and greater in his proportions, though at times more free and less varied in his heads." He was also distinguished for his landscape and architecture, as accessories to his sacred groups. He marked his pictures generally as *Marcus Pictor Foroliviensis*, or *Marcus Palmizanus Pictor Foroliviensis, fecit*, with the dates, as in those referred to by Lanzi as being in the possession of Prince

Ercolani, 1513 and 1537. Kugler says there are many clever pictures by Marco Palmezzano in the Berlin Gallery. In Rosini is a print of Christ administering the Sacrament to his Disciples (pl. 141) from the picture in the Duomo of Forlì; there is also a "Deposition in the Tomb," No. 596, in the National Gallery, London. Zani mentions Filippi Palmezzani, an eminent painter, supposed to be a son of Marco. His death must have been subsequent to 1537.

3. *The Virgin enthroned.*

7 ft. 2 in. h., 6 ft. 2 in. w. On panel.

In front of an arch of rich architecture, under a canopy, with sky and landscape seen through the arch, a throne is placed, on which the Virgin is seated, with the Infant Christ standing upon her knee; at her feet an angel is seated, who sings, accompanying herself on a lute. St John the Baptist and St. Lucy stand to the right and left of the throne. It is signed, on a cartel at foot of the picture, "Marcus Palmizanus Pictor Foroliviensis, fecit MDXIII." This is the picture referred to by Lanzi, as having been in possession of Prince Ercolani;—subsequently it was in the Fesch collection.

Purchased at the Rev. Davenport Bromley's sale, in London, 1863.

PANINI, (GIOVANNI-PAOLO); painter; born at Plaisance in 1695, died, at Rome, 21st October, 1768. *Roman School.*

He studied architecture and perspective first in his native town. Arrived at Rome, he took lessons from Lucatelli and Benedetto Luti. He endeavoured for some time to imitate the bold style of Salvator Rosa; but abandoned it for one more tame. He excelled in scene painting for theatres. He was a member of the Academy of Rome, and was received into the Academy of Paris, 26th July, 1732.

80. *Roman Ruins.*

2 ft. 5 in. h., 2 ft. w. On canvas.

The broken cupola of a temple rises up in the centre; beyond, some ruined building, against a bright burst of sky.

Presented by THOMAS BERRY, Esq., LL.D.

PENCZ, (GEORGE); painter and engraver; born at Nuremberg, 1500; died at Breslau, 1550. *German School.*

He is said by Waagen to have been one of Albert Durer's most gifted scholars. He painted history and portraits, many of his works are in the museums of Berlin and Munich. He was distinguished also as an engraver. He visited Italy, and studied the works of Raphael, from whose works he engraved many plates under the direction of Marc Antonio.

154. *Portrait.*

2 ft. 9 in. h., 2 ft. 2 in. w. On canvas.

This is evidently the portrait of a sculptor or silversmith. It represents a man in crimson doublet, with an overcoat of black, lined with fur; he looks full out of the picture, bearing in his left hand a small group in silver, representing a faun and nymph. It is in his Italian manner, both as to drawing and colour. Signed, G. P., 1549.

Purchased in Paris in 1864.

PERUZZI, (BALDASSARE); painter and architect; born in Accajano, near Sienna, 1481; died, 1536. *Siennese School.*

He was born of indigent parents; and though a man of extraordinary and varied genius, he lived poor and almost unknown, leading an unfortunate and chequered life, and died when he began to acquire a reputation, not without suspicion of poison. He is ranked amongst the best architects of his age, and would have been one of the greatest painters, had he coloured as well as he designed. He received the elements of his art from an unknown master, in his native place, and afterwards went to Rome to complete his studies. Here he knew and admired Raphael, whose pupil some suppose him to have been; and he imitated and approached him nearly in some frescoes, particularly the Judgment of Paris, in the Castle of Belcaro, and the celebrated Sybil foretelling the birth of Christ to Augustus, in Sienna, one of the finest pictures in that city, the treatment of the subject never having been surpassed even by Raphael himself. Besides being an excellent architect, he was eminently skilled in ornamenting façades, and in painting so as to represent basso-relievos of Bacchanalian scenes, sacrifices, battles, and real architecture; and his imitation of stucco ornaments deceived even Titian himself. His reputation for grace, variety, and invention is chiefly established in the Farnese Palace, in which Raphael worked at the same time. He is believed never to have been surpassed in the perfection of his perspective, and was also a perfect master of the art of the grotesque, full of grace and elegance as well as freedom. His oil paintings are very rare. Baldassare was despoiled of his whole property in the sack of Rome, and was seldom properly paid for his works, people taking advantage of his modest and timid character to reward him scantily, or not at all.

48. *A Sybil.*

3 ft. h., 2 ft. 5 in. w. On canvas.

A three-quarter figure, seen from behind, but the head turned back and looking towards the spectator. She points with her right hand to a tablet on which she rests her left, and on which is written "*Nascetur de Virgine*" (He will be born of a Virgin). This was the Tiburtine Sybil who foretold to Augustus Caesar the birth of our Saviour.

Purchased in Rome, October, 1856, for the National Gallery of Ireland.

56. *Sculpture.*

3 ft. h., 2 ft. 5 in. w. On canvas.

A three-quarter female figure, carving a statue. The figure is seen from behind, but the features are in profile, turned towards the left.

Purchased in Rome, October, 1856, for the National Gallery of Ireland.

PIPPI, (GIULIO) called GIULIO ROMANO; painter, architect, and engineer; born at Rome, 1499; died, November 1st, 1546. *Roman School.*

This was the most distinguished scholar of Raphael, but he resembled him more in energy than in delicacy of style. His battles are represented with spirit, and his style of design is noble, though his demonstrations of motion have generally been considered as sometimes too violent. He was but 13 years of age when he entered the school of Raphael, for whom he conceived a great affection, which was never weakened. When but sixteen, Ra-

phael consigned to him the execution of many of his compositions for the Loggie of the Vatican, and afterwards employed him at the Farnese Palace. He has generally been only considered as the scholar, heir, and imitator of Raphael, but he also appears in the character of a master, following the Roman school in teaching and composition. He was invited by the Marquis Federico Gonzaga to Mantua, where he acquired, in his triple character of painter, architect, and engineer, a reputation justified by the immensely numerous works which he executed at Mantua, at the great suburban palace of the Tè, and many other palaces. It was his practice to prepare himself the cartoons, and, after having exacted from his pupils the required work, to go over the entire with his pencil, removing the defects, and impressing on the whole the stamp of his own character, a method to which he had been accustomed in the studio of Raphael; and by this means he has been commended as the best artist known in the training of good pupils. It is unfortunate that his works at the Tè have been retouched and modernized, so that his colours no longer remain. His school in Mantua was a large one: B. Gatti, Niccolò Dell' Abate, M. A. Anselmo, Lelio da Novellara, Primaticcio, Battista Bertani, and many others being there, his pupils and followers. On the 5th of June, 1526, he was created a noble, and named Vicar of the Court, and Superintendent of the buildings—appointments which were afterwards made considerably more valuable. He died of fever, however, at the age of 47. Giulio Romano has left a great number of beautiful copies of Raffaello's more celebrated works. [See SANZIO, No. 40.]

40. *Holy Family, copy after Raphael.*

POERSON, (CHARLES FRANÇOIS); born at Paris, 1653; died at Rome, in 1725. *French School.*

Was a scholar of Noel Coypel, and painted history in the style of his instructor. By the patronage of M. Mansard he was introduced to the notice of Louis XIV., and was employed in painting some historical works in the Hospital of the Invalids. These works were destroyed soon after, and replaced by frescoes by Bon Boulogne. He was subsequently appointed Director of the French Academy at Rome, where he died.

105. *The Assumption of the Blessed Virgin.*

8 ft. 4 in. h., 6 ft. 11 in. w. On canvas. Figures less than life size.

The Virgin is borne to Heaven by angels. The Apostles are grouped below, some looking up, others looking on the cere clothes on the tomb from which she has risen.

Purchased in Rome, in 1856, for the National Gallery of Ireland.

PONTE (JACOPO DA), called IL BASSANO; born at Bassano in 1510; died in the same place, 1592. *Venetian School.*

He was educated first by Francesco da Ponte, his father, and afterwards sent to Venice, to the school of Bonifazio, a master who was so jealous of the secrets of his art being discovered by his pupils, that Jacopo never was able to see him colour, except by watching him secretly through a crevice in the door of his studio. He stayed but a short time in Venice, studying the works of Parmigianino, Titian, and Bonifazio. It has been said that he was a pupil of Titian's, whom, in many pictures, he resembles much in his style. Upon the death of his father, Jacopo returned to his native town, from which no prospects of honour or profit could ever after tempt him; and during his long career he produced a great number of pictures, which are now spread

through all the collections of Europe. At first, he painted mostly historical pieces, but soon abandoned this style for one of less power. He then chose subjects in which he could introduce rural scenes, animals, cottages, familiar objects of all kinds—but particularly (it is said) copper vessels—rich dresses, and all the varied effects of artificial light; and by repeating the representation of the same objects continually, he brought them to the utmost point of perfection; although his works are not altogether free from some errors in perspective and in the symmetry of proportions. Titian, Tintoretto, Paul Veronese, and Annibale Carracci, all praised him highly.

27. *The Departure of Abraham.*

2 ft. 9 in. h., 4 ft. 8 in. w. On canvas.

Gen. xii. 4, 5.—“So Abraham went out as the Lord had commanded him, and Lot went with him. Abraham was seventy-five years old when he went forth from Haran. And he took Sarai his wife, and Lot his brother's son, and all the substance which they had gathered, and the souls which they had gotten in Haran, and they went out to go into the land of Canaan.”

This picture is engraved by Pietro Monaco.

Purchased in Venice by the Government, in 1854, from the Baron Galvagna. Deposited by the Trustees of the National Gallery of London.

41. *Holy Family (with portrait of a Nobleman and his Son approaching to adore.)*

1 ft. 3 in. h., 1 ft. 8 in. w. On canvas.

This is a votive picture, and the portrait is doubtless that of the donor. The figure of Saint Joseph appears on the left, behind the principal group.

Purchased in Rome, 1856, for the National Gallery of Ireland.

45. *Visit of the Queen of Sheba to Solomon (3 Kings, x. 2).*

5 ft. 6 in. h., 3 ft. 8 in. w. On canvas.

Purchased in Rome, 1856, for the National Gallery of Ireland.

PONTE (LEANDRO DA), called LEANDRO IL BASSANO; born at Bassano, in 1558; died at Venice, 1623. *Venetian School.*

He was the third son of Jacopo Bassano, and was educated by him. His style was copied from his father's, whose subjects he continually repeated; but his principal reputation was in portrait painting. He finished the works begun by his brother, Francesco, in the Ducal Palace at Venice, and left an immense number of portraits and historical pictures. Leandro was created a Knight of the Order of Saint Mark, by the Doge Grimani, and lived in great splendour at Venice, refusing all the invitations to the Court of the Emperor Rodolph II.

33. *Portrait of a man (a head, life size).*

2 ft. 1½ in. h., 1 ft. 8 in. w. On canvas.

Purchased in Venice by the Government, in 1856, from the Baron Galvagna. Deposited in the Gallery by the Trustees of the National Gallery of London, 1857.

44. *Building of the Tower of Babel.*

4 ft. 6 in. h., 6 ft. 2 in. w. On canvas.

Many small figures busily engaged in various occupations connected with building—wheeling barrows, sifting, mixing mortar, hewing stone, carrying, fixing scaffolding, &c.

Bequeathed to the National Gallery of London, in 1837, by Lieutenant-Colonel Ollney. Deposited by the Trustees.

123. *Adoration of the Shepherds.*

7 ft. 7 in. h., 5 ft. w.

Presented by HENRY WEST, Esq., Q.C.

PORDENONE, IL. [See LIGNO, Nos. 51, 53].

POUSSIN, (NICHOLAS); born at Andelys (Normandy), June, 1594; died at Rome, 19th November, 1665. *French School.*

He was born at Andelys, in Normandy, of a noble family of Soissons. He learned painting under Quentin Varin, at Andelys. At the age of eighteen he visited Paris, where he prosecuted his studies for a short time under some other masters, and greatly improved himself by drawing from casts and copying prints after Raphael and Giulio Romano. After various vicissitudes, he at length visited Rome in 1624, in his thirtieth year. He lived in the same house with Du Quesnoy, afterwards celebrated under the name of Il Fiammingo: they were of mutual aid to one another in their studies. It was probably owing to his intimacy with Du Quesnoy, that Poussin paid so much attention to the ancient basso-relievo: he modelled some of those works. He also devoted some time to practical anatomy, and he attended the academy of Domenichino, whom he considered the first master in Rome. He had, however, to contend against poverty for a considerable period, until the return to Rome of Cardinal Barberini from his embassy in France and Spain. Poussin had been introduced to him, before his departure from Rome, by the poet Marino, who died shortly afterwards at Naples. This Cardinal, soon after his return, commissioned Poussin to paint two pictures—the "Death of Germanicus" and the "Capture of Jerusalem;" the latter subject he painted twice. From this period he acquired rapidly both fame and fortune. The above pictures were followed by the "Martyrdom of St. Erasmus," the "Plague of Ashdod," the "Seven Sacraments," and others. The last named works were painted for the Commendatore Del Pozzo, and were, a few years afterwards, repeated by Poussin for M. de Chantelou at Paris. Poussin, after an absence of sixteen years, returned with M. de Chantelou to Paris, in 1640, when he was introduced, by Cardinal Richelieu, to Louis XIII., who wished to retain him in his service, he gave him apartments in the Tuileries, and appointed him his Painter in Ordinary, with a salary of £120 a-year. Poussin, however, wishing to have his wife with him in Paris (he married in 1629), departed in 1642, with permission, for Rome; but as Louis XIII. died shortly afterwards, he never returned to his native country. He continued to increase in wealth and reputation during twenty-three years from this time till his death. He was buried in the church of San Lorenzo, in Lucina.

83. *Phineus and his Followers turned into Stone at the sight of the Gorgon's Head.*

5 ft. 6 in. h., by 8 ft. w. On canvas.

Andromeda, after her liberation by Perseus, was, according to the promise of Cepheus, her father, given to him in marriage; her uncle, Phineus, however, to whom she had been previously betrothed, opposed the marriage, and, in the contest which ensued, Phineus and his followers were turned by Perseus into stone, as represented in the picture. The scene takes place in the palace of Cepheus during the nuptial feast. Andromeda and her father are seen in the background. Composition of many small figures.

Formerly in the possession of Lord Gwydyr. Presented to the National Gallery, London, in 1837, by Lieut.-General William Thornton. Deposited by the Trustees in the National Gallery of Ireland.

PROCACCINI, (GIULIO CESARE); painter and sculptor; born at Bologna; painted towards the end of the sixteenth century. *Lombard School.*

The precise dates of the birth and death of this artist are unknown. Orlandi, in the "Abecedario," published in 1704, fixes his death about 1626, at seventy-eight years of age, which would bring the year of his birth about 1548. Other accounts state that he was only fifty-five years of age when he died. He, as well as his brother, Camillo, received the first elements of design from his father, Ercoli Procaccini, and at first devoted himself to the study of sculpture; but the success of Camillo induced him to devote himself entirely to painting. It is said, but without sufficient proof, that he frequented the school of the Carracci. In order to perfect himself, Cesare visited the principal towns of Italy, studied the works of Michel Angelo and Raffaello at Rome, of Tintoret and Paul Veronese at Venice. At Parma he studied the works of Correggio, and essayed a style combining the vigorous manner of Robusti (Tintoret), with that of Allegri. In 1618, according to Loprani, he was called to Genoa by Giovanni Carlo Doria, where he executed many works. Finally he established himself at Milan, and founded with his family a new school.

52. *Apotheosis of S. Carlo Borromeo.*

12 ft. 8½ in. h., 8 ft. 3 in. w. On canvas; figures larger than life.

St. Michael the Archangel, resting upon a sword, and weighing in a pair of scales the actions of the Pontiff, tramples upon Satan; while S. Carlo, in pontifical robes, is borne heavenward by angels. This picture was originally in the Gallery of Milan, and subsequently in the Fesch Gallery.

Purchased at Rome, in 1856, for the National Gallery of Ireland.

PRUD'HON, (PIERRE); born at Cluny, 4th April, 1758; died at Paris, 16th February, 1823. *French School.*

He was the thirteenth child of a mason, who died shortly after his birth, and the monks of the neighbouring abbey adopted and educated

him. The sight of the pictures which decorated the monastery so excited his imagination, that he early showed an inclination for drawing, which induced the Bishop of Maçon to send him to the school of painting at Dijon. Here his progress in the art was so rapid that he soon became a successful painter; and after some years of practice he went to Paris, about 1780, to continue his studies. An interesting anecdote is related of him after his removal to the metropolis. About the year 1783, when competing for the triennial prize founded by the States of Burgundy, being touched by the grief of a rival who was unable to accomplish his task, Prud'hon finished it for him, and the picture obtained the prize; the student, however, confessed to whom the real merit was due, and the judgment in his favour was accordingly reversed. Prud'hon soon afterwards went to Rome, where he studied the works of Raphael, of Andrea del Sarto, of Leonardo, and Correggio, and copied the Triumph of Glory (the ceiling painted by Pietro da Cortona in the Barberini palace), which he gave to the town of Dijon. Canova vainly tried to retain him in Rome, but he returned to Paris in 1789, where (such was the timidity of his retiring disposition), he lived for some years poor and unknown, making designs for vignettes, and for shopkeepers' cards of address, and painting portraits in miniature; but he was afterwards better appreciated, and was much sought after. He was then employed upon various important public works, as in the Palais de Justice, at St. Cloud, and in the Musée; and he painted, besides, a great number of portraits. He finally received the Cross of the Legion of Honour, and was admitted a member of the Institute of France. He is remarkable for the independence of his style during the period of his celebrity in Paris; never having been influenced by that of David, and the other academic classicists of the time. His paintings have, since his death, acquired a very high and still increasing value.

112. *Cupid Chastised.*

5 ft. 8 in. h., 4 ft. 1 in. w. On canvas.

A young girl in white, her head crowned with lilies (emblematic of her innocence and youth), has seized a little blindfolded Cupid by one wing, and seems to revenge herself by chastising him vigorously. A woody landscape background. This picture, formerly in the Feuch Gallery, is attributed to Prud'hon, but is not authenticated.

Purchased in Rome, October, 1856, for the National Gallery of Ireland.

RAIBOLINI, (GIACOMO FRANCIA, son of FRANCESCO FRANCIA); was engaged in painting in 1526; died, 1557.

Like his father, the great Francia, whose pupil he was, Giacomo was equally painter and worker in gold, and he also signed himself as a gold-worker on his pictures. His paintings were, with very few exceptions, much inferior to those of Francesco Francia; but, though less beautiful, his heads were animated, and his manner soft and free. Some of his Madonnas were more than once copied and engraved by Annibale Carracci.

5. *St. Philip Benozzi.*

4 ft. h., 3 ft. w. On panel.

The saint stands in a landscape, near some high rocks, holding an open book in one hand, and a lily in the other, the emblems of learning and chastity. Two little angels stand beside him, one holding a cross, and the other the papal tiara, which St. Philip

had been pressed to accept, but he fled to the mountain of Montagnate, to escape such a dignity. In the clouds the Blessed Virgin appears with the infant Christ in her arms, who holds out a black robe to the Saint, by which the painter refers to his call to join the Order of the Servi. The landscape opens beyond the wild rocks, and shows a large monastery in the valley. (St. Philip Benozzi was a Florentine; he died in the year 1285.)

Purchased in Rome, 1856, for the National Gallery of Ireland.

RAPHAEL. [See SANZIO, Nos. 8, 40, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132.]

RENI, (Guido); painter and engraver; born at Calvenzano, near Bologna, 1575; died, 1642. *Bolognese School.*

His father, Daniele Reni, who was a musician, placed him at the school of Denis Calvaert, distinguished by the Italians under the emphatic name of "the Fleming" (*Il Flammengo*). Guido made such progress that, at eighteen years of age, his master gave him the charge of designing the models which the other pupils were to copy. At twenty, he entered the school of the Carracci, assisted them in their works, and for some time imitated their manner, as well as that of Caravaggio; but soon, having laid aside this last style, so sombre and vigorous, to take one more clear, silvery, and pleasing, which had great success, he excited the jealousy of the Carracci, and was obliged to separate from them. He went several times to Rome, where he diligently studied the antique works, as well as those of Raphael, and where he painted a great number of pictures and frescoes. Invited to Naples in 1622, to decorate the church of San Gennaro, he soon abandoned these works, in order to escape from the persecutions of Lanfranco, Ribera, and the Neapolitan artists, and returned to Bologna. No other artist enjoyed a greater reputation in his own time, and he was frequently obliged to decline undertaking works from want of time. However, a passion for gaming destroyed the end of such a brilliant career. Having lost considerable sums at play, he fell into misery, painted carelessly for the smallest prices, and in his old age had the pain of seeing his works despised, and himself abandoned by his friends.

116. *Head of St. Jerome.*

2 ft. 5½ in. h., 1 ft. 11½ in w. On canvas.

Presented to the Gallery by WILLIAM ANTHONY, Esq.

60. *Perseus and Andromeda.*

9 ft. 3 in. h., by 6 ft. 9 in. w. On canvas.

Andromeda, the daughter of Cepheus, a king of Ethiopia, was adjudged by the oracle of Jupiter Ammon to be exposed to a sea monster, which Neptune had sent to ravage the country, because Cassiope, Andromeda's mother, had boasted herself to be more beautiful than Juno or the Nereides. Andromeda was accordingly exposed upon a rock; but she was rescued by Perseus, when returning on the winged Pegasus, from his victory over the Gorgons; he converted the monster into stone, by showing it the head of Medusa. He received the Princess in marriage as his reward. There is a duplicate of this picture in Devonshire House.

Presented to the National Gallery of London by King William IV., and deposited by the Trustees here.

RIBERA, (JOSEF, or JUSEPE DE), called *IL SPAGNOLETTO* by the Italians; born at Xativa, near Valencia, in Spain, 12th January, 1588; died at Naples, 1656. *Spanish School; and later, of the Neapolitan School in Italy.*

Ribera, sent to Valencia by his parents to prepare for a career in letters, became in preference a pupil of the celebrated *Francisco Ribalta*, the head of the Valencian School of Painting. He soon made rapid progress in the art, and was already known as a painter before he left Spain. He did, however, leave the school of Ribalta, and landed, an adventurer, in Italy, where he at once applied himself to draw from the antique statues, and to copy from the works of the great Italian painters; and here it was that amongst his fellow students he first acquired the name of *Il Spagnoletto*—the Spaniard. After copying much after Raphael, and the two Carracci, Ribera became fascinated by the startling and often terrible effect of the light and shade in the works of Michel Angelo Caravaggio, so that he exerted himself with such success as to become for a short time the pupil of this master, who, however, died in 1609, when Ribera was yet but twenty. After this Ribera went to Parma, to study the works of Correggio; but so great was Caravaggio's influence upon his mind, that he could not resist finally adopting the peculiar style of that painter, and many of his works are still mistaken for those of the Italian. Ribera afterwards settled in Naples (then a province of the Spanish throne), where his extraordinary ability almost immediately raised him to the highest eminence. In 1630 he was admitted into the Academy of St. Luke, at Rome; and in the same year he became acquainted with Velasquez, on the visit of the latter to Naples, where Ribera became his host and guide. He died at Naples, in 1656, full of honours, riches, and prosperity.

121. *Saint Sebastian.*

6 ft. h., 4 ft. 4 in. w. On canvas.

Presented to the National Gallery by BARTHOLOMEW WATKINS, Esq., 1854.

96. *St. Joseph—after Ribera.*

The Saint looks up with wonderful expression, bearing a lily in his hands.

2 ft. 6 in. h., 2 ft. 1 in. w.

Purchased in Yorkshire, at the sale of the Carr Collection, in 1862.

ROBUSTI, (JACOPO), called *IL TINTORETTO*, from his father's profession, that of a dyer; born, at Venice, in 1512; died, 31st May, 1594. *Venetian School.*

Il Tintoretto entered the studio of Titian when very young, but soon left it, having already made so much progress, that it has been said that Titian's jealousy was alarmed by the presence of one who promised to be so formidable a rival. He never ceased, however, to preserve a great admiration for his early master's colouring: and he inscribed emphatically on the walls of the poor and inconvenient studio in which he now worked indefatigably, night and day, the words, 'The drawing of Michel Angelo, and the colouring of Titian,' as the motto of an ambitious artist. Gifted with a prodigious facility of execution, and so disinterested as to give gratuitous aid to his companions, he soon acquired a reputation which was only balanced by those of Titian and Paul Veronese. He was accustomed to take the greatest pains in the study of *chiaro scuro*, designing his models

by lamplight, and making models of wax and chalk; clothing them carefully; adapting them to little houses of pasteboard; and supplying small lights through the windows, so as to regulate his own lights and shades. The models he suspended from the ceiling by cords, drawing them from various points of view, in order practically to acquire the science of foreshortening. He also studied anatomy carefully, and obtained a thorough knowledge of the muscles, and of the structure of the human frame. To these studies he united the most fertile imagination, and a genius pronounced by Vasari, one of his severest critics, "the most terrific of which the age could boast." He produced an immense number of works, and was blamed by the critics for painting in *all* manners. Tintoretto's particular merit is in the animation of his figures, it being a recognised opinion that the power of action is best to be studied in his works. He aimed rather at liveliness than grace, and drew his heads and attitudes from observation of the spirited population of his native Venice. There his pictures are, of course, numerous; and there we may learn that Tintoretto often wrought with a degree of finish equal to that of a miniature painter, though most of his works out of Venice are of a totally different character of execution. He left a son, Domenico Robusti, who was a good painter, and resembled his father in style, but fell into mannerism as he grew older. Jacopo's daughter, Marietta, was so excellent a portrait painter, that both the Emperor Maximilian and Philip II. of Spain invited her to visit their courts; but her father could not consent to part with her. She died not long afterwards, while quite young. Paoli Franceschi, Odoardo Fialetti, Martin de Vos, of Antwerp (who often painted the landscapes in his pictures), &c., were Tintoretto's chief pupils.

35. *Portrait of a Nobleman (head, life size).*

2 ft. 1 in. h., 1 ft. 9 in. w. On canvas.

This head represents a middle-aged person, wearing a long gray beard. The hands are not seen. The dress is a sort of loose cape, of dark purple, buttoned in front. The portrait has been called that of a Cardinal, but the dress does not seem that of an ecclesiastic.

Purchased in Venice by the Government, in 1856, from the Baron Galvagna. Deposited in the Gallery by the Trustees of the National Gallery of London.

28. *Portrait of a Cardinal.*

3 ft. 3 in. h., 2 ft. 8 in. w.

Purchased in Dublin, 1860.

16. *The Last Supper.*

11 ft., 3 in. h., 17 ft. 5 in. w. On canvas.

The treatment of the subject seems to be intended in accordance with the Gospel of St. Mark, where Christ directs two of his disciples to follow a servant into a house, and to prepare a supper in the guest chamber, which the master of the house should show them. It is thus realistic in its treatment, as the master of the house is depicted attending to his guests, and directing his servants as they bear in the dishes; and it is distinctly different from the treatment of the subject, when, as in No. 38,

by Lanfranco, it is intended to represent the origin of the Eucharist. The moment of time is that when Christ says—"Verily I say, one of you which eateth with me shall betray me;" and while His left hand rests on the shoulder of St. John, who is represented recumbent upon the table, His right hand is laid upon St. Peter, who evidently is zealous in denying that he would betray his Master. The other disciples express varied emotions of surprise and interest, with the exception of Judas, who, seated in front of the table, is stooping down with a wine flask. A semi-nude figure, like Lazarus is introduced in the foreground, with a young child, who raises up her hand to receive bread from one of the disciples. The whole scene is in an architectural hall, with columns and large arched openings, showing the sky and temples in the background. At either side a Venetian noble and his wife are introduced, kneeling in the position in which it is usual to depict donors, thus showing this picture to have been a donation, most probably to the Chiesa di San Justiza, at Padua, whence it was brought to England by the late Viscount Powerscourt, about the year 1837, in which year it was exhibited at the British Institution. In many parts this work is so slight and careless as to suggest doubts of its authenticity; but Tintoretto is well known to have painted many large works with great haste and inequality. A picture of small size, a sketch, is in the Louvre, No. 354, of somewhat similar treatment, attributed to Tintoretto.

Presented by Viscount Powerscourt.

ROMANO, GIULIO. [See PIPPI, and see SANZIO, No. 40.]

RONDANI, (FRANCESCO MARIA); died, at Parma, before 1548, according to Lanzi; still flourished in 1590, according to the Louvre Catalogue. *Lombard School (of Parma.)*

Rondani was one of the most distinguished pupils of Correggio (see ALLEGRI); and was employed along with that great painter at the Church of San Giovanni, at Parma. He was accustomed (says Lanzi) to imitate his master pretty accurately in his individual figures; and on the exterior of the Church of S. Maria Madalena (at Parma), he drew a Madonna, that, in absence of historical evidence, might have been attributed to Correggio. There is also an altar-piece of his at Erenutani, representing Saints Augustine and Jerome, so much in Correggio's manner as to be esteemed one of the best pictures in Parma. But Rondani was unable to reach the grandeur of the head of the school; and on the other hand he is accused (continues Lanzi) of having been too careful and minute in the introduction of superfluous and trifling accessories, which necessarily injure the general effect of his compositions.

39. *The Adoration of the Shepherds.*

8 ft. 11 in. h., 5 ft. 11 in. w. On panel.

In the centre of the picture the Child appears, laid in the manger, wrapped in linen,—the figure very much foreshortened,—

the soles of the feet (which are bare) almost directly towards the front. On the left of the centre stands the Blessed Virgin, her hands extended, as if welcoming to the holy scene two shepherds—a young man and a boy—who enter on the right of the picture. On the extreme left sits Saint Joseph, who leans on his staff. Above, three angels float down, to adore. As in the celebrated "Notte" of Correggio, here also the scene is illuminated only by miraculous light from the Divine Infant, which seems to dazzle and to awe the shepherds as they come near. This picture is remarkable for the manner in which the light is treated.

Purchased in Rome, 1856, for the National Gallery of Ireland.

ROSA, (SALVATOR); painter, engraver, poet, and musician; born at the village of La Renella, near Naples, 20th June, 1615; died, at Rome, 15th March, 1673. *Neapolitan School*

Paolo Greco, one of his uncles, gave Salvator his first lessons in drawing; then he entered the school of Francesco Fracanzano, his brother-in-law, and Ribera's pupil. At seventeen, Salvator, having lost his father, and being without any resources, painted a number of sea-pieces, landscapes, and small historical compositions, which were sold in the public places at very low prices. Lanfranco, astonished at the vigour of these pictures, bought several of them, and encouraged the young artist, who frequented the studio of Ribera, and afterwards that of Aniello Falcone (Ribera's disciple), whose battle pieces he copied, and whose manner he sought to imitate. He remained nearly three years with Falcone, living in great poverty, and then went to Rome, where he fell sick, and so returned to Naples; but in Naples he still found little occupation. After about two years he went again to Rome, and obtained, by the help of one of his countrymen, some employment from the Cardinal Brancacci, at Viterbo, of which place the Cardinal was then bishop. In the end of 1646, Salvator went back to Naples; and in 1647, when the insurrection of Mase Aniello against the Spaniards broke out, he entered the "Company of Death," which was commanded by his friend and master, Falcone. After the defeat of Mase Aniello, Salvator and Falcone fled to Rome, to avoid the rage of the viceroy, and Rosa remained there, painting a great many works, which were much admired. After four years the Grand Duke of Tuscany invited him to his court. He was received there with the highest favour, and he remained at Florence nine years, dividing his time between poetry, painting, and music. Once again, however, he returned to Rome, where he settled finally, and received very large prices for his works, which now became very numerous. Rosa was the most distinguished landscape painter of his century. He is original in his style and choice of subjects: generally preferring wild and broken rocks, savage deserts, torn and blasted trees, and ruins, with cheerless or stormy skies; and the figures introduced are almost always those of shepherds, mariners, or banditti; though sometimes he represented the scene as that of some religious event, such as the Baptism in the Jordan. He also painted historical subjects on a large scale; some of them finely executed—such as the Conspiracy of Catiline, in the possession of the Martelli family in Rome, mentioned by Bottari as one of his best works. In his battles as well as his landscapes he displayed a truly remarkable vigour and energy. He died in Rome, and was buried in the Church degli Angeli, where his portrait and eulogy were placed. His principal pupils and imitators are Marzio Masturzio, N. Vaccaro, Scipio Compagno, Bartolomeo Torregiano, and G. Ghisolfi.

30. Landscape.—*The Baptism of Christ in the Jordan.*

4 ft. 10 in. h., 7 ft. 3 in. w. On canvas.

Attributed to Salvator Rosa.

Purchased in Rome, October, 1856, for the National Gallery of Ireland.

46. *St. John in the Wilderness.* (After Titian).

5 ft. 4 in. h., 4 ft. 2 in. w. On canvas.

St. John stands in a wild landscape, with outstretched arm; to his left a waterfall, and at his feet a lamb. This picture was brought from Italy by Greffiers Pagel, by whom it was sold in 1742, to the Heckering family.

Purchased at Archdeacon Thorpe's sale, at Durham, in 1863.

RUBENS, (PETER PAUL); born at Siegen, 29th June, 1577; died at Antwerp, 30th May, 1640. *Flemish School.*

Peter Paul Rubens was the son of Johann Rubens, a doctor of laws in Antwerp, who died when Rubens was a boy of eleven years of age. He was at first when a boy in the service of Marguerite de Ligne, widow of Count Philip of Lalain, as a page; but he early persuaded his mother to place him in the studio of Adam van Noort, which he soon afterwards left for that of the distinguished master, Otto van Veen, commonly called *Otto Venius*. In 1598 Rubens became Free Master of the Academy of St. Luke, and in 1600 he started for Italy by way of France, where he fixed himself in Venice, to study the great works of Titian and Paolo Veronese. Here he was introduced to Vincent Gonzaga, the Duke of Mantua, who prevailed on him to take service as court painter; and in Mantua Rubens remained eight years, making frequent visits, however, to Venice and to Rome. In 1608 the Duke of Mantua sent him to Madrid, charged with a diplomatic mission to the King of Spain, Philip III., and Rubens was received there with distinction, both as artist and ambassador. In Madrid, he painted many portraits, as well as several copies after the magnificent works of Titian which adorn that capital. On his return to Mantua he obtained leave to go for a space to Rome, where he painted the best works in his first manner, afterwards he visited Florence, Bologna, Venice, Milan, and Genoa, studying all the masters there, and painting a great number of pictures in every style. The illness and death of his mother just then recalled him to his own country, and he reached Antwerp in 1609. Here the Archduke Albert and the Infanta Isabella succeeded in retaining him, testifying their sense of the great fame he had by this time acquired by appointing him Court Chamberlain, with a considerable pension. He accordingly settled in Antwerp, where he always lived in a magnificent style. About 1609, Rubens married Isabella Brandt, the daughter of the Secretary of the city of Antwerp. She died in 1626, leaving two sons. In 1621, Rubens was called to Paris, to undertake, in the Luxembourg, the series of vast pictures, now in the Louvre, commemorative of the principal events in the history of Mary of Medici, the mother of Louis XIII. The great painter accordingly proceeded to Paris, where he made sketches for these works, and returning to Antwerp, he completed the pictures themselves in four years, with the assistance of an able staff of pupils. Subsequently to this time Rubens was employed, as ambassador, in several important political negotiations—for which his singular ability and the manly tone of his mind eminently qualified him—in 1628 at Madrid, and afterwards at Paris, and in London. Having succeeded in arranging peace between Philip IV. of Spain and Charles I. of England, he was, in 1629, created a Privy Councillor at Brussels, and a

knight in London, besides receiving great gifts from both monarchs. In 1630 Rubens married again, in Antwerp: his second wife was Helene Fourment, by whom he had three daughters and two sons. After 1635, frequent attacks of the gout caused Rubens finally to retire from court life, and to devote himself exclusively to his art; and after this period he gave up also the habit of painting very large subjects, and worked almost exclusively at small-sized pictures. The great characteristic of Rubens' genius (says the able compiler of the Louvre Catalogue) is force, motion, passion—carried to the highest point of artistic perfection. He is never weak, never hesitating: his drawing is always skilful, rapid, strongly marked; his colouring brilliant to a degree; his attitudes energetic, even to an extreme. Rubens had little of the finer taste, the delicate sensibility, the religious feeling of the Italian and Spanish schools; but he possessed a richness of invention that was quite inexhaustible, and a hand to which the most prodigious difficulties seemed only an easy play. Rubens left many great scholars, among whom the principal were Anton Van Dyck, Jakob Jordaens, David Teniers the younger, &c.; and his imitators are innumerable.

RUBENS, [After.]

65. *Judgment of Paris.*

4 ft. 9 in. h., 6 ft. 1 in. w. On canvas.

At the nuptials of Thetis and Peleus an apple was thrown among the guests by Discord, to be given to the most beautiful; Juno, Minerva, and Venus were competitors for the prize, and Paris, the son of Priam, was ordered by Jupiter to decide the contest. Paris decided in favour of Venus, and his decision was the cause of all the consequent misfortunes of Troy. Discord is seen already hovering in the clouds above, spreading fire and pestilence around.

This is a copy from the well-known picture in the National Gallery of London. Many copies exist; one is in the Louvre, engraved by J. Couché and Dambrin for the *Galerie du Palais Royal*.

Presented by the late WILLIAM LECKY BROWNE, Esq.

91. *Vision of Saint Ignatius Loyola. Sketch.*

2 ft. 1 in. h., 1 ft. 10 in. w. On panel.

To the left of the foreground kneels the Saint with an open book; while two infant angels bear a tablet with the motto of the Jesuits inscribed, "Ad maiorem Dei gloriam," before which three others kneel. On an upper or middle plane the Saviour, with only a garment of white falling from his figure, as if risen from the grave, leans with the palm of martyrdom over his Mother, who kneels before him, and from whom an angel withdraws her mantle. Christ is followed by a procession of saints and martyrs. King David with his lyre, and other figures are introduced, as if to signify the fulfilment of the Law and the Prophets. From above angels descend, bearing a crown and a banner inscribed—"Mater dolorosa lætari, Allelujah."

This sketch is attributed to Rubens ; and, indeed, on the back of the panel is inscribed "Rubbens." In general composition it is quite in Rubens' manner, while in other respects it resembles the pencil of Vandyke.

Purchased at the sale of the Carr Collection, in Yorkshire, in 1863.

RUYSDAEL, or **ROISDAEL**, (JAKOB) ; painter and engraver ; born at Haarlem, about 1630 ; died in the same town, 16th November, 1681. *Dutch School.*

Much uncertainty prevails as to the date of this distinguished painter's birth ; Waagen gives it as 1625. The name of his master is equally unknown, but he is supposed to have studied under his elder brother, Solomon Ruysdael. It is stated that his father was a maker of frames in ebony wood then much sought after, and that he was sufficiently independent to bring up Jacob as a medical doctor. His true vocation was that of art ; and he is unique as a landscape painter, many of his works being conceived with truly poetic feeling. He was varied in his style ; painting, sometimes, the flat scenery, the sedgey pools, the windmills and roads about Haarlem. Forest scenes, waterfalls, and the sea in commotion were favourite subjects of his pencil. A Van de Velde, Berchem, Philipps, Wouwermann, and Langelbach illustrated his landscapes with figures ; but his greatest fame will rest on works imbued with poetic feeling independent of extraneous aid, such as the *Jewish Cemetery*, in the Dresden Gallery, or the *Storm*, a sea-piece, in Lord Lansdowne's collection.

155. *The Windmill.*

3 ft. 4 in. h., 4 ft. 3 in. w. On canvas.

A long winding road, with water at either side, leads to a windmill and miller's residence. The mill rises up against the sky, which is massed with rain-clouds, and the whole scene is indicative of rain passing off. The road and foreground are brown and dark, but much relief is given by the water, and the reflection of the mill and trees. The work is signed J. R., 1663, and though otherwise unauthenticated can hardly be referred to any other pencil than that of Jakob Ruysdael. It belonged to the late Bishop of Ely, and when purchased for the Gallery was covered with dirty varnish.

Purchased in London in 1864.

RYCKHAERT, (DAVID) ; born in 1615, died 1677. *Dutch School*

He was his father's pupil, but afterwards became an imitator of Adrian Brouwer, D. Teniers, and A. Ostade.

119. *Dinner at a Farmhouse.*

2 ft. $\frac{1}{2}$ in. h., 2 ft. 7 in. w. On canvas.

The interior of a peasant's house. The housewife brings a dish, while two elderly men sit at a table eating and drinking steadily. A young gentleman, seated with them, amuses himself by teasing one of a couple of fine hounds that stand near.

Presented to the Gallery by ROBERT CLOUSTON, Esq.

SABATINI, (ANDREA DA SALERNO), painter; born at Salerno about 1485; died 1550. *Roman School*.

According to Dominico, he was the son of an opulent merchant, who intended him for the same profession; but having exhibited an inclination for painting, his father placed him under Raimo Epifanio, an inferior painter, at Naples. Having seen a work by Perugino, he solicited permission to visit Perugia; but on his way heard so much of Raphael, that he sought him at Rome, and ultimately became one of his esteemed pupils. He was soon intrusted to assist in the execution of the frescoes from this great master's designs, in the Vatican, in S. Maria della Pace, and in La Torre di Borgia. He was intimate with Polidoro da Caravaggio. He returned to Salerno, to close the eyes of his father, who died soon after his arrival. He painted some pictures there, for the Benedictine and Franciscan convents. Subsequently he settled in Naples, where he was employed in fresco works in S. Maria della Grazie, which, however, were destroyed by alterations in the church; but his oil paintings in the Sanctuary, as well as in other public buildings in Naples, sustain his reputation. Of these the following are the principal:—Assumption of the Virgin, in the Capella Brancacci in the Cathedral; the Adoration of the Magi, in S. Spirito di Palazzo; and the Madonna and infant Christ, with Saint Elizabeth and other saints, in S. Domenico Maggiore. There are several of his works in Gaeta and other cities in the kingdom of Naples, where his easel pictures, according to Bryan, are frequently found in private collections.

Lanzi, in comparing Andrea Sabbatini with the other pupils of Raphael, observes that if he was inferior to Giulio Romano, he greatly surpassed Raffaello del Colle, and others of that rank. He was a correct and careful designer, his colouring is fresh and harmonious; his attitudes are elegant and select, and his masses of light and shadow are conducted with intelligence. He may be accused of occasionally being too abrupt and harsh in the delineation of his muscles, a peculiarity which is obvious in the shoulder of the Saint Catherine, described below. Several of his works in the Musée Borbonico are highly praised, especially two little pictures from the history of S. Flacido, which strikingly resemble Raphael in his early Florentine manner.

58. *Saint Catherine.*

2 ft. 1 in. h., 2 ft. 4 in. w. On canvas.

This is a three-quarter figure; the face, evidently a portrait, looks full over the left shoulder, while the two hands rest upon the emblematic wheel. This picture has suffered by cleaning.

Purchased at the sale of the Carr Collection, in Yorkshire, 1862.

SALERNO (ANDREA DA). [See SABATINI, No. 58].

SANZIO (RAFFAELLO, RAPHAEL); commonly called THE DIVINE; painter and architect; born at Urbino, on Good Friday, 28th March, 1483; died at Rome, on Good Friday, 6th April, 1520. *Roman School*.

The true family name of Raphael* was De Santi or Santo, but his name has always been spelled Sanzio since his time. He was the son of Giovanni Santi, from whom he first learned the rudiments of drawing; for

* There is much difference as to the writing of Raphael's name. He himself wrote Raphael, and sometimes Raphaelo; the modern Italian is Raffaello or Raffaello, but in English Raphael seems more correct, and is the true writing of the ancient Hebrew name.

Raphael was the fifth painter in his family in a direct line. Giovanni, however, died, when his son was only in his twelfth year, in 1494. Raphael is supposed to have had early lessons from Timoteo della Vita, and from Luca Signorelli, who were both engaged in the churches of Urbino, in 1494 and 1495, but at the end of 1495, or beginning of 1496, he finally placed himself under the direction of Pietro Vannucci, called Perugino, one of the most celebrated artists of the time at Perugia. Here he soon surpassed all his fellow-students. In 1490 Perugino having gone to Florence, Raphael left him, and went to Città di Castello, where he painted many original pictures, and where, in 1504, he finished the celebrated *Sposalizio*, or Marriage of the Blessed Virgin, now at Milan. After this he spent some time at Urbino and at Sienna, and then proceeded to Florence, where his study of the works of Masaccio, and his intimacy with Fra Bartolommeo, produced a marked effect on the bent of his genius. Here he began really to study colour, as well as the art of drapery in painting. During the two following years he divided his time between Perugia and Florence, and it was at this period that took place the singular connexion of friendship between him and the illustrious painter of Bologna, Francesco Raibolini, called Il Francia, of which so interesting an account is to be found in the various lives of Raphael. In 1506 he went to Rome, when he was presented to the Pope, Julius II, by his relative the distinguished architect, Bramante. His first great fresco, at the Vatican, was the *Dispute of the Blessed Sacrament*, a work which at once placed him at the head of all the artists then known in Rome; and this absolute pre-eminence Raphael has ever since been allowed by the world, with the solitary exception of Michel Angelo Buonarroti, whose greater power, though never allied with Raphael's delicacy of taste and sweetness of imagination, has gained for him the highest crown of all. It would be out of place here to recount, or even to name, the astonishing succession of magnificent *chef d'œuvre* of art which Raphael was destined to accomplish in so short a life; nor is it possible to sketch here, with the minuteness which its interest deserves, that life itself. Memoirs of Raphael, long and short, are to be found in almost all the works which treat of the history of painting. [See, particularly, Quatremere de Quincy's *Memoir*, translated for Bohn's Library (London, 1846); see also Vasari and Lanzi, whose *Lives of the Painters* are translated in Bohn's series, and see Kugler's *Schools of Painting in Italy*, translated by Sir C. Eastlake (London, 1851), in which are to be found illustrations and memoranda of all the celebrated Madonnas of Raphael, as well as of his extraordinary frescoes at the Vatican; see, above all, *Raphael D'Urbino*, by J. D. Passavant]. He was the chief of what has been called the Roman School, a school famous for having produced, according to Vasari, fifty painters, *all good and able*. Among these the most remarkable were the celebrated Giulio Romano (see Pippi)—the copyist, after Raphael, of the specimen, No. 40, in the present collection—Polidoro, Pierino del Vago, Andrea Sabatini, Giovanni da Udine, &c. "The destiny of Raffaello," justly remarks the editor of the Louvre Catalogue, "is unique in the annals of painting. In a few years he exhausted the favours of fortune, his premature death was a mourning affliction to the art itself; and posterity, for once just, hastened to make his very name divine. If he proved himself worthy of this apotheosis, it was not that he united in his works, as has often been erroneously said, the different qualities which shine with so great a brilliancy in those of Leonardo da Vinci, Titian, Michel Angelo, and Correggio, it was not, in a word, because he was the most accurate and the most scientific of all painters; but it was because he alone was always elevated without effort, human without triviality, graceful without affectation, full of passion without exaggeration; it was because his simplest and his most gigantic compositions bear alike the impress of a spontaneous creation, full of life, grandeur, and beauty."

SANZIO, (RAFFAELLO); [after].

8. *The Transfiguration.*

1 ft. 5 in. h., 1 ft. 1 in. w.

A small copy of Raphael's great work in the Vatican—attributed to Raphael Mengs.

Purchased in Yorkshire, at the sale of the Carr collection, 1862.

40. *Holy Family (called the "Divine Love.")*

4 ft. 7 in. h., 3 ft. 6½ in. w. On canvas.

The Blessed Virgin, with the infant Christ upon her knee, who leans over towards the infant Saint John—Saint Elizabeth, immediately behind, and Saint Joseph passing in the distance. The original is the celebrated Holy Family called the *Divin' Amore*, in the Museo Borbonico, at Naples. This copy is supposed to be by Giulio Romano—(see PIPPI.)

Purchased in Rome, October, 1856, for the National Gallery of Ireland. In gallery B., north.

124. *Peter and John at the beautiful Gate—Cartoon.*

12 ft. 4 in. h., 17 ft. 9 in. w.

125. *Elymas the Sorcerer struck with Blindness—Cartoon.*

12 ft. 4 in. h., 14 ft. 11 in. w.

These cartoons—full-sized copies of those by Raphael in the series at Hampton Court, are supposed to have been executed by Giulio Romano. They were found by Sir Joshua Reynolds, during his tour in the Low Countries, at some town where they had lain from the time they had been used as models for tapestry. They remained in Sir Joshua's possession until his death, and were so highly esteemed that Holloway, the engraver, is said to have finished his plates after them. They became, by purchase, the property of — Nicolay, Esq., who proposed to present them to Stewart Blacker, Esq., for a National Gallery in Ireland. Subsequent to his death his intention was fulfilled by his widow, who presented them in trust to Mr. Blacker, until a suitable gallery should be established.

126. *The School of Athens; drawing in red chalk.*

2 ft. 9 in. h., 4 ft. w.

This drawing—most carefully executed—bears the following inscription:—

"Sanctissimo spirito del mio benefattore, altissimo Monsignore Camillo Massimi.

' Gio. Cesre. Maj., Dona, A.D. 1650."

It was formerly the property of the late Sir Thomas Wyse, and is supposed to have been brought from Italy by a member of the Napoleon family.

Purchased in Waterford, in 1860.

127 to 133, inclusive.—*A series of Photographs from Raphael's Cartoons.*

Purchased from the Department of Science and Art, South Kensington Museum, 1862. These grand designs were drawn with chalk on paper, the full size, twelve feet high, by Raphael; and tapestries executed from them at Arras to be placed in the Sistine chapel at Rome, by order of Leo X., in the year 1513-1514.

SARTO, (ANDREA DEL). [See VANNUCCHI, Nos. 1 and 10.]

SCARSELLA, (IPPOLITO), called IL SCARSELLINO, to distinguish him from his father, SIGISMONDO. Born at Ferrara, 1551; died, 1621. *Ferrarese School.*

He was at first his father's pupil, and afterwards spent six years at Venice, studying all the best masters, but particularly Paolo Veronese, from whom he derived his style. His fellow-citizens called him the Paolo of their school, probably on account of his *Nativity of the Blessed Virgin* at Cento, and other paintings in which he resembles him much, but his character was different. Ippolito was well founded in the principles of his art, and his pictures show careful study, and a rapid and spirited hand. A great number of his productions are to be seen in Lombardy, and the Romagna, and some in Rome, where they have always been much admired.

84. *Ecce Homo.*

2 ft. 5 in. h., 1 ft. 11 in. w. On canvas.

Purchased in Rome, October, 1866, for the National Gallery of Ireland.

18. *Adoration of the Shepherds.*

1 ft. 1 in. h., 10 in. w.

Deposited by the Trustees of the National Gallery of London.

SCHÄUFFELEIN, (HANS); born at Nordlingen; died 1540. *Early German School.*

He was a pupil of Albert Durer, and in many of his works imitated the manner of his master successfully. He is very unequal; many of his works being but slight productions. Among his pictures preserved in Nuremberg, a St. Brigid, in the Chapel of St. Maurice, is commended by Kugler, as being prettily and neatly painted, and having some pretension to grandeur of style. The subject of "Christ mocked," a work of the year 1517, an animated picture of very large size, painted on the wall in tempera, is in the Castle. "The History of Judith," is also there, as well as in the Town Hall of Nordlingen, painted in tempera. His finest work in his native town, the chief theatre of his performance, is an altar-piece, executed in 1521 for Nicholas Ziegler, Vice-Chancellor of Charles V. Kugler writes of it, "the centre, a pieta, is in point of feeling, sense of beauty, and clearness of golden tone, one of the finest pictures of the German school of that period." The clever designs for the woodcuts in the *Tenerdant*, are by his hand.—See further in "Kunst and Künstler in Deutschland," vol. 1. pp. 349 and 355.

99. *The Visitation.*

1 ft. 4 in. h., 1 ft. 1 in. w. On panel.

This picture represents Mary's journey into the hill country to a city of Judea, and her arrival at the house of Zacharias and Elizabeth, his wife, as related in St. Luke, chap. 1. It formed part of an altar-piece evidently; as on the back are two saints, St. Anthony and probably St. John, painted *en grisaille*, as was the habit of the time; dated on front and back, 1520.

Purchased in London, 1863.

SCHIAVONE, (ANDREA); born in Sebenico, in Dalmatia, in 1522; died, 1582. *Venetian School.*

His parents, who had established themselves in Venice, were very poor, and unable to place him, as they wished, under the direction of a good master. Andrea, however, copied the engravings of Parmigianino, and the works of Giorgione and Titian; but, unfortunately, from his poverty he was obliged to paint for bread before he was well grounded in the knowledge of design, and only under the patronage of some house and wall painters, who were able to recommend him and employ him as an assistant. Titian obtained leave for him to work, along with others, in ornamenting the library of St. Mark, where he drew more correctly, perhaps, than in any other place. Tintoretto, also, often assisted him in his labours, to observe his manner of colouring, and praised it highly. Still, it is said that he lived in misery, and did not leave enough of money to bury him; but after his death his fame increased, and his paintings were removed from the chests and benches on which they were originally painted, to adorn the cabinets of connoisseurs. His works had much elegance and spirit, and his colours were beautiful. Some biographers have given him the name of Medulo or Medola, but this seems to be very uncertain. Others, calling him Meldolla, have confounded him with Andrea Meldolla, who engraved a great number of Parmigianino's works. There was also a Gregorio Schiavone, called, by mistake, Girolamo, who painted, from 1460 to 1490, in a style resembling Mantegna and G. Bellini, and a Luca Schiavone, a good painter of decorations, working in Milan in 1450.

24. *A Young Hunter, returning from the Chase* (sometimes called *Esau*).

3 ft. 10 in. h., 2 ft. 1 in. w. On canvas.

The figure of a young man who seems to have just leaped on the ledge of a parapet. He holds a stick in his right hand, from which, resting on his shoulder, a hare is hung behind; in his left hand an arrow. He wears a white shirt, and a deep red jacket; head, legs, and feet bare. A woody landscape behind, with greyhounds coursing. This picture has been attributed also to Giorgione; but the head itself closely resembles the portrait of Schiavone.

Purchased in Venice, by the Government, in 1856, from the Baron Galvagna. Deposited by the Trustees of the National Gallery, London.

21. *A Sketch. Mythological Subject.*

22. *Idem.*

7½ in. h., 7½ in. w. Both on canvas.

Purchased with the remainder of the Beauconsin collection in 1859, and deposited by the Trustees of the National Gallery, London.

SCHWARTZ, (CHRISTOPHER); born, 1550, died, 1597.

He taught at Munich, and Luster was one of his pupils. Christopher Schwartz was one of those masters of the German School who applied themselves particularly to the study of Italian art, and especially to the colouring of the Venetians, and he is said to have formed his style on that of Titian, in Venice. He is often confounded with M. Schoevaerdts, who lived in the middle of the seventeenth century. [See No. 104, BURN.]

SEBASTIANO DEL PIOMBO; born at Venice, 1485, died at Rome 1547. *Venetian School.*

His proper name was Luciani, but he was commonly called Sebastiano del Piombo from his office as Keeper of the Leaden Seal under Clement VII. His first profession was music, but he devoted himself to painting, and acquired the first principles of that art from Giovanni Bellini, whom, however, he soon deserted to place himself under Giorgione, the vividness and harmony of whose colouring delighted him, and with whom he remained long enough to imbibe much of his feeling for colour. He was invited to Rome by Agostino Ghigi, about 1512, was much esteemed by Michel Angelo, who employed him to paint many of his designs, and in return is said to have aided him by designs in many of his paintings. Admittedly his greatest work is the "Raising of Lazarus," now in the National Gallery of London, which he painted in rivalry with Raphael in his last and greatest work, the "Transfiguration." Michel Angelo is said to have aided him in the design of this work, and the figure of Lazarus is evidently Michel Angelo's design. Vasari writes that from the period he assumed the office of Frate del Piombo he neglected his art and gave himself up to "good cheer" and to society, for which he was peculiarly fitted by his powers of conversation and his musical talents.

47. *Saint Bartholomew.*

5 ft. 7 in. h., 3 ft. 3 in. w.

Small life-size, whole length. The Saint looks up, his left hand crosses his body, and the hand rests upon an open book upon his right knee; in the right hand he holds the knife, his attribute as being the instrument of his martyrdom.

57. *Saint John the Evangelist.*

5 ft. 7 in. h., 3 ft. 3 in. w.

The Saint, with his left hand upon his breast, and head inclined to the right shoulder, looks out of the picture; in his right hand he bears the martyr-palm, commemorative of his having been immersed in boiling oil, from which he was miraculously preserved.

These two pictures have been attributed to Sebastian del Piombo, though Waagen attributes them to Moretto di Brescia.

Purchased at the sale of Archdeacon Thorpe's collection, at Durham, in 1803.

SESTO, CESARE DA ; (or **CESARE MILANESE**), flourished from 1500 to 1524. *Florentine School*.

He was esteemed one of the best pupils of Leonardo da Vinci, and was intimate with Baldassare Peruzzi, and Raphael, whom he is said to have rivalled, for some time, in easel pictures. Raphael is reported once to have said to him, "It is strange that, being bound in such strict ties of friendship as we two are, we do not in the least respect each other with our pencils;" as if they had been on a sort of equality. Lomazzo holds up Cesare da Sesto as a model in design, in attitude, and particularly in the art of using his lights. Lanzi mentions having seen a copy of an Herodias described by Lomazzo as the work of Cesare da Sesto, and says that the countenance bore a strong resemblance to Raphael's Fornarina. The original, at the first occupation by the French, was adjudged to Madame la Pagine, wife of General Buonaparte, and passed into France. Many other important works of his pencil exist in Italy, but they are very rare in European collections. Some of his works are so beautiful in softness, brightness, and harmony of colouring, that they might have easily been ascribed to Raphael himself. He painted in the landscapes of his friend, Bernazzano, fables and histories, in which he displayed all his power. Unlike his great teacher, however, he did not always aspire to produce masterpieces.

11. *The Madonna, with the Infant Christ and Saint John.*

3 ft 2 in. h., 2 ft. 5 in. w. On panel.

Christ holds a small bird upon his hand—emblem of spiritual life—which St John holds out his hand to take. A green curtain is disposed behind the B. Virgin's head, and a small glass vase with flowers stands near.

Purchased in Rome, October, 1856, for the National Gallery of Ireland.

SNYDERS, SNEYDERS, or SNYERS, (FRANZ); born at Antwerp in 1579; died in 1657. *Flemish School*.

He studied under Peter Breughel in 1593, and subsequently under Van Balen. At first he painted fruit and flowers, and afterwards devoted himself to the study of animals of every kind, which he painted with a truth of drawing, vigour of colour, and lightness of pencil which few artists have equalled and none have surpassed. Philip III. of Spain commissioned him to paint scenes of the chase and battlepieces; and the Archduke Albert, Governor of the Low Countries, named him his principal painter, and loaded him with honours and gifts. Snyder frequently painted animals, flowers, and fruit in the pictures of Rubens and Jordaens, who in turn painted figures in his works. He also painted larders, kitchens, dead game; but his great fame is derived from his boar and stag hunts, and his wonderful power in delineating animals. A very fine portrait of Snyder by Van Dyck was formerly in the Orleans collection, and is now in that of the Earl of Carlisle, at Castle Howard.

156. *Boar Hunt.*

4 f. 2 in. h., 6 f. 8½ in. w. On canvas.

The boar is in his lair; one dog turns upon a bank snarling at him, while another makes off, evidently having received his death-wound. This work, though somewhat slight and sketchy, bears the stamp of originality.

Purchased in London in 1864.

SPAGNOLETTA, Lo. [See *RIBBIA*, Nos. 96, 120.]

STEENWYCK, STEINWYCK, or STEINWEYCK, the Younger (**HENDRIK VAN**); born at Amsterdam in 1589, died in London, date unknown; but pictures of his are known, dated 1642. *Dutch School*.

He was a pupil of his father, Hendrik Van Steenwyck the elder, whom he surpassed by superior delicacy of execution and clearness of colour. He painted architectural scenes, but principally interiors of churches, where he showed great knowledge of perspective. He was fond of night effects, and frequently represented interiors lighted with flambeaux. J. Breughel, M. Van Thulden, Stalhem, Poelenburg, and Van Bassen have often painted figures in his pictures. He worked a good deal in England. Van Dyck, who had a high opinion of his talent, and who employed him to paint architecture in the backgrounds of his portraits, presented him to Charles I., for whom he executed many paintings. After his death, his widow established herself in Amsterdam, and painted perspective views in the same style.

81. *Palace of Dido.*

1 ft. 3 in. h., 2 ft. 3 in. w. On copper.

A group of figures occupies the foreground of an extensive terrace, while long colonnades stretch away from the spectator, and distant pleasure-grounds are seen beyond.

Bequeathed to the nation by Lieut.-Colonel Ollney. Deposited by the Trustees of the National Gallery, London.

SUSTERMANS, or SUTTERMANS (JusTus); born at Antwerp, in 1597; died, 23 April, 1681.

He was the scholar of Willem de Vos in Antwerp, and worked with Frans Pourbus the younger, in Paris. In 1620 he established himself in Florence, and entered the service of the Grand Duke Cosmo II., and of his successors, Ferdinand II and Cosmo III. He received a yearly salary of 25 scudi, besides apartments and maintenance in the palace, and payment for all his works. In 1624 Sustermans was invited to Vienna to paint the portraits of the Imperial family; and in 1627 he visited Rome, and painted the portrait of Pope Urban VIII., who presented him with the Cross of Malta. His reputation was now European. In 1638 he received the great picture of "Tragedy," or "The Horrors of War," sent to him by Rubens from Antwerp; in 1641 he exchanged portraits with Vandyck; in 1645 he was summoned to Rome to paint Innocent X.; and in 1649 he accompanied the Cardinal Giovanni Carlo de' Medici to Spain, in the suite of the Queen of Philip IV. Among the numerous distinguished sitters of Sustermans were Galileo, and Viviani the mathematician. He was three times married, and left a considerable fortune at his death, comprising an extensive collection of pictures and other works of art, including the large picture by Rubens above-mentioned, now in the Pitti Palace.

106. *Portraits—Supposed to represent Ferdinando II., Duke of Tuscany, and his wife, Vittoria della Rovere.*

4 ft. 6 in. h., 4 ft. 2 in. w. On canvas.

This picture was formerly attributed to Velasquez. Three quarter length, life size.

Engraved by W. Holl, for Jones's National Gallery.

Formerly in the Angerstein collection, with which it was purchased for the nation in 1824.

Deposited by the Trustees of the National Gallery, London.

TENIERS, DAVID, the Young; born at Antwerp in 1610; died at Perk village, between Malines and Alonde, in 1694. *Flemish School.*

He was pupil of his father, David the Elder; some say afterwards of Adrian Brouwer, and of Rubens, but these points are contested. He was certainly intimate with Rubens, and his first wife was Anne Breughel, daughter of Velvet Breughel, to whom Rubens stood in the relation of master and guardian. At first he was not successful, and the works of inferior artists, Van Thilborg Artois and Van Heil, were preferred to his. Fortune, however, soon favoured him, and few artists enjoyed greater or more deserved popularity. Archduke Leopold was his first patron; he named him court painter, chamberlain, and director of his picture gallery, and sent many of his works to the several courts of Europe, whereby his reputation was extended. The King of Spain admired his works so much as to construct a gallery solely for their reception. Queen Christina of Sweden obtained some of his works, and recompensed him liberally, sending him, besides, her own portrait with a chain of gold. Don Juan of Austria was the pupil and friend of Teniers. Such was the demand for his works that although he painted with marvellous rapidity, often commencing and finishing a picture in the same day, he could not meet the demands of the nobles and art lovers of the country. He acquired a considerable fortune, and built a chateau in the village of Perk, where it is said he studied the habits of peasant life, and brought about him in social intercourse the nobles and most distinguished men in literature, the sciences, and arts. Although Teniers painted large works, he excelled in compositions of moderate cabinet size. His kermesses, or village fêtes, his landscapes, smoking booths, card-players, guard-rooms, chemists, and quacks, silvery in tint and touched with a light and vivid pencil, exhibit great power and originality. He executed imitations of other masters, termed *pasticci*, with great effect; but it is believed that many of these supposed imitations were but able copies of works in the Archduke Leopold's collection. The fine examples of his power bring very large prices.

157. *Hustle Cap.*

9 in. h., 1 f. 1 in. w. On panel.

A man seated at a table shuffles a hat in which coins are placed, while others interested in the game look on. The principal figure sits without his coat, in his shirt sleeves; other figures are represented round the fire-place in the background smoking.

Formerly in the Harberton collection, and purchased at the sale of that collection, in London, in 1864.

VANNUCCHI, (ANDREA); called ANDREA DEL SARTO; born at Florence, 1488; died there, 1530. *Florentine School.*

Andrea, called Del Sarto (the son of the tailor), from his father's profession, was placed at seventeen years of age as apprentice to a goldsmith, whom he soon left to study drawing with Gio. Barile, a skilful carver in wood, but an inferior painter. He afterwards entered the studio of Pietro di Cosimo, and studied with ardour the works of Massaccio and Ghirlandajo, of Leonardo da Vinci, and Michel Angelo. Andrea and his friend and intimate, Franciabigio, had for some time a studio in common between

them, and executed together many works. In a few years he made great progress, and painted a considerable number of pieces, almost all on religious subjects, his style being so full of sweetness and elegance that in his own time he was surnamed "Andrea the Faultless;" and he would have become very prosperous but for the violence and caprice of his wife, Lucrezia del Fede, who was a source of continual misfortune to him. Vasari says, that from the time of his marriage with her he was abandoned by his employers and despised by his friends, and that she drove away all his scholars. In 1518 Andrea went to France, invited by Francis I., where honours were heaped upon him, and he was magnificently rewarded for his works. He might have enjoyed a brilliant fortune at the French court, but for the complaining letters of his wife, which induced him to return to her. He left France, solemnly pledging himself to return, and intrusted by the king with a sum of money to be expended for him in the acquisition of objects of art. This money he disgracefully wasted in his own or his wife's extravagance, and though he afterwards repented deeply, and exerted all his energy, he could never regain his former reputation; and so he lived miserably till 1530, when he died of the plague, abandoned by his wife and by every attendant, in the 42nd year of his age.

10. *The Adoration of the Magi.*

3 in. h., 1 ft 9½ in. w. On panel.

This little picture was either a panel in some altar decoration, or else formed part of a domestic cabinet, such as it was the custom at the time to have ornamented by even the greatest painters.

Purchased in Rome, October, 1856, for the National Gallery of Ireland.

VANNUCCHI; (called **ANDREA DEL SARTO**.) Attributed to the School of.

1. *The Madonna Crowned, with the Infant Christ and St. John.*

2 ft 4½ in. h., 1 ft. 10 in. w. On canvas.

Presented to the Irish Institution, for the National Gallery of Ireland, by ROBERT CLOUSTON, Esq., for whom it was purchased in Rome. Formerly in Cardinal Fesch's gallery.

VAROTARI, (ALESSANDRO); called **IL PADOVANINO**, poet, painter, and engraver; born at Padua, 1590; died, 1650. *Venetian School.*

His father, Doria Varotari, a good painter, born at Verona, gave him some instructions; but he died when Alessandro was a child. The boy shortly after set out for Venice, and soon began to distinguish himself there, taking Titian as his particular model, and penetrating, gradually, so far into this great master's peculiar character, that he is preferred by many to any other of Titian's disciples. He was remarkable for the grace and beauty of his women and boys, and the dignity of his heroic pieces; he also succeeded admirably in landscapes. His sister, Chiara Doria, was a good portrait painter, and his son, Dario, was a painter, poet, and engraver, and besides, a physician.

49. *Æneus and Meleager.*

6 ft. 5 in. h., 7 ft. 9 in. w. On canvas.

According to the mythological Grecian history, it happened to Æneus (King of Calydon in Ætolia), that in a general harvest sacrifice to all the Gods, he forgot Diana, the Goddess of the

Chase ; upon which Diana, indignant at his neglect, denounced vengeance against him, and sent into Calydon a huge boar to devastate the country. For several years the people of Calydon, assisted by the neighbouring tribes, endeavoured to destroy the monster, but without success ; till at last Meleager, the young son of King Œneus, grew up, and a great hunt was organized, in which, under his leadership, all the adventurous youths of the country took part, and the boar was finally killed by Meleager's spear. The subject of the picture seems to be the appearance of the Goddess Diana, in person, before Œneus, at a feast ; threatening her vengeance for his neglect of her divinity.

Purchased in Rome, 1856, for the National Gallery of Ireland.

17. *The Madonna and Infant Christ. (After Titian).*

This seems a copy of a group, or part of the picture by Titian, No. 635 in National Gallery in London. A similar work is in Hampton Court, No. 409, and has upon it a similar coat of arms, bearing *argent, a tower gules, thereon two batons fleurs de lis in saltier*, which Mrs. Jameson says are those of the Torriani family.

2 ft. 9 in. h., 2 ft. 2 in. w.

Purchased in Dublin in 1860 for the National Gallery of Ireland.

VECCHIA, (PIETRO DELLA). [See MUTTONI, No. 55.]

VECCELLIO, (TIZIANO) ; born in the town of Pieve, chief town of the ancient province of Cadore, in 1477 ; died of the plague, the 27th August, 1576. (*Venetian School.*)

He showed from the earliest period the greatest propensity for painting, and learned, it is said, the first elements of drawing from Antonio Rossi, a painter of his country. About ten years of age his father sent him to Venice, in order to continue his studies. Titian studied first under Gentili Bellini, then under Giovanni, his brother, with whom he appears to have remained until he was eighteen or twenty years of age. He commenced by imitating his master, and painted in his somewhat formal manner, a great number of subject pictures and of portraits. Soon, however, he enlarged his style, and emulated his co-disciple, Giorgione, contending the palm with him in works on the façade of the Fondaco de' Tedeschi at Venice in 1507. After the death of Giorgione, Titian, then without a rival, was commissioned to complete the painting in the ducal palace, left unfinished by that great artist. After the death of Giov. Bellini, he was put in possession of an annual pension of 100 ducats, which he had possessed from la Senseria del Fondaco de' Tedeschi, for painting in the great Council Hall the Battle of the Venetians at Cadore. He painted for the Church de' Frari, at Venice, his celebrated Assumption, which was placed over the chief altar the 20th May, 1518, and a great number of other works about the same time, which perished in the fire of the ducal palace in 1577. Charles V. having come to Rome, in order to be crowned as Emperor by Clement VII., Titian, by the recommendation of his great friend, Arétin, was summoned to court to paint his portrait. Thenceforth Titian's works were amply rewarded, above all by the Emperor, who took him into high favour, and his career was one long triumph. His industry and zeal abated not with his advance in years ; and when Henry

III. quitted the throne of Poland, and passing through Venice, previous to taking possession of the throne of France, visited Titian in 1574 at his own house, he found him occupied at a picture which he wished to have placed over his tomb—a picture subsequently finished by Palma (II. Giovanne), and now in the Academy of Venice. Titian ranks as the first of colourists, and his drawing shows knowledge combined with refinement and nature. He was great in landscape, and no one has surpassed him in portraiture. He was cherished by princes and potentates, and numbered among his friends the illustrious personages of his age. He painted until his last hour; and even when dying of the plague at ninety-nine years of age, he is said to have exclaimed, that "he only began to comprehend what painting was." His scholars and followers were numerous. He had a brother, a son, and a nephew, painters of some note. Nearly all the Venetian artists frequented his school. Of the Flemish artists, Jean Calcar, Barent, and Lambert Zeustris, imitated his manner perfectly, and multiplied his pictures by fine copies, which he frequently retouched.

VECELLIO, [After].

37. *Peter, Martyr.*

6 ft. 4 in. h., 4 ft. 9 in. w. On canvas.

Peter, martyr, was a Dominican monk, native of Verona, who from his activity as an agent of the Inquisition, excited much enmity. He was set upon and murdered at the entrance of a wood by one Cavina. Peter is prostrate under his foe, and in his dying moment is inscribing on the earth with his forefinger. One of his order flies with outstretched arms in affright, while through the trees are seen some of the enemy also in flight. Above, two angels bear the palm of martyrdom. This work is after the great picture painted by Titian for the Church of SS. Giovanni e Paolo at Venice. It differs in form and size, the original being of large dimensions, and arched at top. The landscape treatment in this picture was an object of great care, and evinces great power; most careful and beautiful studies having been made for it by Titian, which were sold recently in the Woodburn sale of original drawings.

Purchased in Dublin in 1859.

VELASQUEZ, (DON DIEGO RODRIGUEZ DE SILVAY); born at Sevilla, in Spain, 6th June, 1599; died at Madrid, 7th August, 1660. *Spanish School.*

He was first taught by Herrera the elder, and afterwards by Fran. Pacheco. He studied closely the Italian and Flemish paintings, which, about this period, began to appear in Seville, and in an especial manner the works of Luis Tristan de Toledo, whose style, warmed by that of the Flemish masters, had nothing of the coldness and dryness of Velasquez' former teachers. In 1622 he went to Madrid, and the next year Philip IV. attached him to his court. This king was so much charmed by his talent, that he soon created him his own painter, with other appointments in the palace, and about his person; and he fixed a sum of 1,000 ducats as his pension, independently of the price of his works. Rubens, on his visit to Madrid in 1628, advised Velasquez not to confine himself to mere por-

trait painting, but to attempt great subjects, and to travel in Italy. Velasquez took this advice, and went to Venice in 1629, where he studied the colourists, and then to Rome, where he copied a great part of the Last Judgment of M. Angelo, and the School of Athens and Parnassus of Raphael. He afterwards visited Naples, and returned to Madrid in 1631. After this time he was looked on as the first painter in Spain. Velasquez remained at the Court of Madrid for seventeen years (except during two excursions into the province of Aragon). In 1648 he was sent by Philip IV. to purchase, in Italy, objects of art for an academy which that king wished to found. It was during this journey that he painted the so much admired portrait of the Pope, Innocent X. He visited several of the Italian cities, and wished much to go to Paris; but the breaking out of war between France and Spain prevented his executing this project. He accordingly returned to Madrid, where he remained till 1660. In March, in this year, he accompanied Philip IV. and his daughter, Maria Teresa, the betrothed of Louis XIV., to Irun, where he designed, in the "Isle of Pheasants," the pavilion in which the two kings met; but he died on his return to Madrid, from this journey, at the age of 64. Velasquez painted fruits, flowers, animals, interiors, landscapes, portraits, and historical scenes, and excelled in all these styles. His portraits alone would suffice to render his name illustrious. He is perhaps the only Spanish artist who has very seldom represented religious subjects.

69. *Portrait of Pope Pamphili. (Innocent X.)*

1 ft. 7½ in. h., 1 ft. 4 in. w. On canvas. Small head size.

There are several repetitions of this portrait—one in the Duke of Wellington's collection, another, a head size, in Cawdor House, Lanarkshire, and one of which Dr. Waagen speaks highly in Lubon House, Marquess of Bute's collection. The original was painted for Pope Innocent himself, and was a whole length. It is that referred to in the memoir.

Purchased in Rome, October, 1856, for the National Gallery of Ireland.

71. *Portrait. (Attributed to Velasquez).*

1 ft. 10 in. h., 1 ft. 5 in. w.

This has been erroneously deemed a portrait of Torquato Tasso.

Purchased at the sale of the Carr collection, in Yorkshire, 1862.

VELDE, (ADRIAAN VAN DEN), painter and engraver; born at Amsterdam, in 1639; died in the same city the 21st January, 1672. *Dutch School.*

He was son of William Van den Velde the elder, brother of William the younger, the distinguished marine painter. Adrian, from his infancy, showed a decided taste for landscape, and was sent by his father to Haarlem, where he entered the atelier of Wynants, who gave him excellent advice. Every day the young painter went out to study nature; and it is to this constant study of nature he is indebted for the high degree of perfection to which he reached. The friend and co-disciple of Wouwerman, who often painted the figures in Wynant's pictures, he learned from him soon to paint figures with such success, as quickly to replace him in aiding their common master. Subsequently Van den Velde rendered similar service to Van der Heyden, Hobbima, Moucheron, &c., by painting in

their landscapes figures and animals full of life and vigorously touched. Adrian essayed historical compositions and altar-pieces, but it is, above all, in animals that he excelled, and may rank with Paul Potter. His aquaforte engravings, numbering about twenty, some of which were executed when he was but fourteen years of age, are much sought after by connoisseurs. Dirk Bergen was his pupil.

VELDE, A. VAN DEN, [After.]

86. *Scene on the Ice.*

1 ft. 2 in. h., 1 ft. 5½ in. w. On panel.

The original is in the Dresden Gallery, same size. Purchased in London in 1863.

VELDE, (WILLEM VAN DEN); born at Amsterdam, 1633; died at Greenwich, near London, 1707. *Dutch School.*

He was the son and pupil of Willem van den Velde the elder, who subsequently confided him to the care of Simon de Vlieger. He adopted his father's style, but soon surpassed him, and subsequently acquired the deserved reputation of being one of the greatest sea painters of his time. Charles II. of England called him to his court, and gave him a considerable pension. He enjoyed the same favour under James II., and executed a great number of compositions in honour of the splendours and pomp of the English navy of his time, destined to adorn the royal palaces of England. Van den Velde has painted sky and water with admirable truth; and the drawing of his ships and representation of their manœuvres are, according to seamen, quite perfect.

84. *Landing of William III. at Torbay.*

3 ft. 4 in. h., 5 ft. w. On canvas

Presented to the Irish Institution for the Gallery by THOMAS S. BERRY, esq., LL.D., 1857.

VERNET, (CLAUDE JOSEPH); painter and engraver, born at Avignon, 14th August, 1714; died in Paris, 3rd December, 1789. *French School.*

His father, who was an able coach painter, taught him the first elements of design. From the age of fourteen Joseph practised the same branch, but being anxious to devote himself to higher studies, he formed the project of going to Italy. His father having supplied the necessary funds, young Vernet set out from Marseilles at eighteen years of age. The sight of the sea produced a profound impression upon him, and revealed to him his true vocation. During the voyage he never ceased contemplating attentively the phenomena which passed before him, and animated only with the love of his art, in the midst of a tempest which burst upon them off the Island of Sardinia, he had himself bound to the mast of the vessel, in order to impress his mind thoroughly with the effects of this terrible scene. For some time after his arrival at home his works were not fully appreciated. A picture purchased of him by a Cardinal for four louis was the commencement of his reputation and his fortune. He joined himself with Panini and Solimène, and in their company studied the ruins and scenery about Rome, the picturesque costume of the peasantry, and, above everything, devoted himself to a constant observation of the fugitive effects of light, which he noted by means of a sort of scale of tones and graduated

tints, which he had methodically arranged upon his tablets. Soon the calms, storms, moonlights, fogs, sunrises, and sunsets of Vernet were greatly sought after. He remained in Italy twenty years, and was recalled to France through M. Marigny, by Louis XV., by whom he was employed to paint the series of the seaports of France, which are now in the Louvre. He was a member of the Royal Academy of Paris. "Although," says the editor of the Louvre catalogue, "Vernet has not the richness of tone, nor the finished execution of the Dutch painters; though his colouring is cooler than that of Claude Lorraine, his style less elevated; still he renders, always, with a facile pencil, nature viewed with a comprehensive manner, true and simple." He had a son, Antoine Charles Horace, called Carle, who was distinguished as a horse painter, and is more known still as the father of the late great artist, Horace Vernet.

82. *View of a Seaport.*

2 ft. $\frac{1}{2}$ in. h., 2 ft. 9 $\frac{1}{2}$ in. w. On copper.

In the middle distance are a tower and lighthouse; figures in the foreground; to the right a bank with trees upon it.

Bequeathed to the National Gallery, London, by M. R. SIMMONS. Deposited by the Trustees.

VERNET, [Attributed to.]

54. *Landscape, with Waterfall.*

3 ft. 3 in. h., 4 ft. 5 in. w. On canvas.

Presented by THOMAS L. BERRY, Esq., LL.D.

VERONESE, (PAOLO CALIARI). [See CALIARI, No. 113.]

VIOLA, (GIOVANNI BATTISTA); born at Bologna, 1576; died at Rome, 1622. *Bolognese School.*

He was a scholar of Annibale Carracci, and very successfully adopted his manner of painting landscape. He visited Rome in company with his fellow student, Francesco Albano, and was employed in ornamenting, in conjunction with him, the palaces of the nobility. Many of his landscapes were embellished with figures by Albano. Bryan states that the first of his works which brought him into repute was a large landscape, painted for the Vigna of Cardinal Alessandro Montalto, where Paul Brill was employed at the same time. The grandeur both of the style and subject of Viola's landscape excelled the work of the Fleming, and gained him great reputation. Some of his most admired performances are in the saloon of Apollo, in the Villa Aldobrandini.

36. *Landscape—Jacob wrestling with the Angel.*

5 ft. 7 in. h., 7 ft. 1 in. w. On canvas.

A large tree rises in the centre of the picture, with massive foliage against the sky; beyond, a river flows through the middle distance. In the middle of a road, which winds up a hill to the right of the picture, Jacob wrestles with the Angel.

Purchased in Rome, in 1856.

STPHALIAN SCHOOL, (EARLY). UNKNOWN MASTER.

8. *The Blessed Virgin and Child, (with the Donor.)*

3 ft. 10½ in. h., 1 ft. 8 in. w. On panel; in oil.

The Blessed Virgin stands in a sort of niche, with the Child in her arms. He leans to the right to bless a young Monk who kneels beside; a scroll comes from the Monk's lips, beginning, "*Miserere mei, clementissime.*" Two angels hold a crown of red and white roses over the Virgin's head. In early religious pictures, it is very common to find the figures of the persons for whom they were painted introduced, in very small size, kneeling at one side.

Deposited in the Gallery by the Trustees of the National Gallery of London. [Formerly in the Krüger Collection, at Minden.]

WILLEMS [living]. *Flemish School.* (See No. 137, GENISSON.)

WOUWERMANN, or WOUVERMAN, (PHILIPS), painter and engraver; born at Haarlem, in 1620; died 19th May, 1668. *Dutch School.*

He was first a pupil of his father, Paul Wouwerman, a mediocre painter of history; then he studied landscape in the atelier of Jan Wynants, and afterwards animals under Peter Verbeck. The young scholar was soon able by his rapid progress to study nature without the aid of a master. His first works, despite their real merit, had not a great success, those of P. Van Laar, called Bamboccio, were preferred by the Dutch. But having on one occasion treated with incontestable superiority a subject which Van Laar had just executed, and which he insisted on not selling under a very high price, Philips thenceforth found his works sought after with avidity, and esteemed at their real value. The estimation in which he was held even till his death did not, however, procure for him a competence. Burthened with a numerous family, completely in the hands of dealers, who gained more by the sale of his pictures than he did by their production, he was forced to paint unceasingly for a bare subsistence. Wouwerman's chosen subjects are scenes from the chase, horse-fairs, hostelrys, attacks of cavalry, &c. In his walk of art he arrived at a degree of excellence unattained by any of his imitators. Notwithstanding his assiduity, one can scarcely comprehend how an artist who died at forty-eight years of age, whose works are all finished with such marvellous care, could have executed such a considerable number of pictures.

WOUWERMANN, [After.]

88. "*Le Pot au Lait.*"

1 ft. 6 in. h., 1 ft. 11 in. w. On panel.

As a hawking party is passing a waggon, the driver suddenly cracks his whip, thereby affrighting the horse of the principal cavalier, which, rearing, upsets a milk-woman and her cans. A lady rides beside the cavalier, from whom a lame beggar is asking alms; an extensive landscape spreads behind. The original is in the Dresden Gallery.

Purchased in London in 1863.

ZAMPIERI (DOMENICO), called IL DOMENICHINO; born October 21, 1581; died, at Naples, April 13, 1611. *Bolognese School.*

After several years of severe study at the school of D. Calvaert, at Bologna, where he was acquainted with Guido, Domenichino went to Parma, to study the Lombard works, and thence to Rome, to enrol himself as a pupil of the Carracci. Domenichino was timid and melancholy by nature, and always diffident of his own powers. He shunned all society, the better to devote himself to his art, and only frequented the public places to observe the expression of every feeling in the countenances of the people, and to commit it to his tablets. Hence he has become one of the most successful of all the masters, in giving the most varied and vivid expression to his pictures. His representations of the Scourging of Christ, in San Gregorio, in Rome, and still more his later works, the Communion of Saint Jerome, and the Martyrdom of Saint Agnes, show his extraordinary genius for depicting the very thoughts and feelings of his figures; and the accessories of these paintings are exquisitely beautiful and graceful. His frescoes, also, were soft and harmonious, and are the ornaments of many churches in Rome. Albano and Annibale Carracci were his warmest friends and admirers; but unfortunately he had few others during his lifetime; and he even suffered the most bitter persecution at the hands of Lanfranco and other rivals. He was invited to Naples, to paint the Church of San Gennaro, and was promised magnificent remuneration for it, as well as protection from the cabal of the Neapolitan painters, who, headed by Spagnoletto and Bellisario, had by violence driven away Annibale Carracci, Guido, and Gessi. They harassed him by calumnies, by secretly mixing injurious ingredients with his colours, and by every malicious fraud; so that Domenichino at last secretly fled from Naples; but he was subsequently persuaded to return, and he again made great progress in the work. Before he could complete it, however, he died, and many believe that he was poisoned. Among his imitators, the most distinguished is Lionel Spada, whose works have often been attributed to Domenichino.

7. *Martyrdom of Saint Stephen.*

5 ft. 8½ in. h., 4 ft. w. On canvas.

In the centre of the picture the Martyr is represented, in the purple chasuble of a priest, already struck down on his knees; his hands outspread; his head raised, the forehead wounded by a stone-cut; his pale face looking up towards heaven. In the clouds above appear the faint figures of the Three Persons of the Holy Trinity; and just over the Saint a little winged angel flies rapidly down, bearing in his right hand the palm-branch of martyrdom, and in his left a crown or chaplet of flowers. In the foreground are the figures of several powerful men, stripped to the work of execution. On the left, one of them (dressed in red) stoops for a stone. Behind him another (in white and purple), raising his right foot, kicks the Saint in the middle of the body. Behind him again, a third (who wears a green tunic), with both hands uplifted over his head, heaves down a heavy stone upon the already fainting martyr. On the right, one (in blue), whose figure is seen from behind, grasps a stone in each hand, as if just about to fling them in succession; and behind him another (dressed in white and dull yellow), seems to heave with both hands from his left, a stone which is hidden from view by the other figure. In the distance behind are other figures, among

them that of Saul (Saint Paul), in a light-green tunic, holding the robes of the executioners. In the background the walls, towers, and gate of the city; some Jewish priests coming out of the gateway.

Purchased in Rome, in 1856, for the National Gallery of Ireland.

ZURBARAN (FRANCISCO); born at Fuentes de Cantos, near Seville, in 1598, died, 1662. *Spanish School.*

His first master was Juan de Roelas; but he became so captivated with the works of Caravaggio as to adopt his style, and he obtained the title of the Caravaggio of Spain. In 1625 he was employed by the Marquess of Malazon to paint some pictures for the Chapel of St. Peter in the Church of Seville, representing incidents in the life of the saint, and nearly at the same period painted his famous picture of St. Thomas Aquinas for the altar of the church of the college of that saint in Seville. This latter work is accounted his finest for truth and force of chiaro-scuro, and is, perhaps, not surpassed by any production of the Spanish School. Arrived in Madrid, he painted several pictures for the Chartreuse of Xeres, and on one of them signed himself "Painter to the King." About 1650 he was commissioned by Philip to paint the Labours of Hercules in Buenretiro. It is said the King, according to his usual custom, visited him during the progress of his work, and complimented him one day by laying his hand upon his shoulder and calling him "painter of the King and king of painters." Though not equal to Velasquez or Murillo in many respects, he is ranked by Sterling as their equal in colour. He designates him the peculiar painter of monks, and says he studied the Spanish Friar, as Titian painted the Venetian Nobleman, or Van Dyck the English Gentleman.

159. *A Saint bearing his Cross.*

3 ft. h., 2 ft. 4 in. w.

A saint or monk in grey dress is represented looking up in adoration, and bearing a cross over his shoulder with his hands clasped across it.

Purchased in London, 1864.

UNKNOWN. Sixteenth century.

25. *St. Augustine.*

4 ft. 3½ in. h., 3 ft. 2½ in. w. On canvas.

A figure, more than life-size, half-length, in the garb of a bishop, with his mitre on his head, is seated at a table writing, and is probably intended to represent St. Augustine, one of the Fathers of the Church. The face is turned toward the spectator. It is painted on the Roman canvas, which gives a mosaic surface; but the tone and treatment are of the Venetian School.

It was brought by the late Lady Ormonde from Venice; sold at her sale in 1862; purchased subsequently in Dublin.

UNKNOWN. [Sixteenth Century]—*continued.*

59. *Elijah invoking, by Prayer, the Sacred Fire from Heaven.*

2 ft. 6½ in. h., 4 ft. 8 in. w. On canvas.

This is an oval composition sketch for a ceiling picture. A great pyramid of stairs rises up in the centre of the picture, on which stands King Achab, with upraised head and hands—Elijah at his altar, praying, "Hear me, O Lord, hear me, that this people may learn that thou art the Lord God," while the fire of the Lord descends from heaven on the pure sacrifice, to the confusion of the false priests and worshippers of Baal.—III. Book of Kings, chapter xviii.

Purchased in Dublin, 1859.

92. *St. Jerome.*

1 ft. 2 in. h., 1 ft. 7 in. w. On panel.

The saint kneels before a tree, on which is suspended a crucifix. On a table, also before the saint, resting against the tree, the Holy Scriptures and a rod. St. Jerome, a meagre figure, half draped, holds a stone in his right hand, with which he is about to beat his breast. To the right a road winds up a height, which is crested with a monastery, in which monks can be seen, intended evidently to represent that founded by St. Jerome in the East. A cavalcade of pilgrims traverses the road, and at a distance, up the hill, under a tree, St. Jerome is represented, extracting the thorn from the lion's paw. In the middle distance is a village, in which the occurrences of every-day life are represented—a man driving a pig, a woman fetching water, &c. Wooded hills stretch away to the extreme distance. In the foreground, to the left, flows a stream; to the right is the cloak and cardinal's hat of the saint and his watchful lion.

In the right-hand corner is a monogram, indented in the panel, which seems to be R. D. U. On the back of the panel, which has been parquettèd, is inscribed, "Proveniente d. S. S. Papa Clement VII. del Vaticano, 1529." An inscription attributing the work to Raffaello d'Urbino has been erased, and a later one substituted, attributing it to Albert Dürer. It has also a seal, on which are the arms of an Italian viscount, Knight of the Golden Fleece, quartered with those of the Hamiltons of Scotland; motto, "Quod sequor assentio." It is difficult to know to whom to attribute this work, which bears evidence of perhaps a mixed Flemish, German, and Italian influence. Independent of the inscription, it bears evidence of being painted at least in the early portion of the sixteenth century.

Purchased in London, in 1863.

UNKNOWN. [Sixteenth Century]—*continued.*

9. *Adoration of the Shepherds.*

2 ft. 2 in. h., 3 ft. 1 in. w. On panel.

The Virgin and St. Joseph, seated under ruined columns, watch over the infant Saviour, wrapped in swaddling clothes; the shepherds approaching with reverence. Above, the Holy Spirit is seen in a bright cloud. A landscape stretches out to distant hills. (*Italian School.*)

This work has been attributed to Niccolo del Abati, and was in the Northwick collection; but Niccolo's works in oil are very scarce, and there are defects in drawing which would render such attributed authorship more than doubtful. It has more the appearance of a sketch for a larger work than pretension to a finished performance.

Purchased in Dublin, in 1859.

158. *David returning with the Head of Goliath.*

6½ in. h., 10½ in. w. On marble.

"And as David returned from the slaughter of the Philistine, Abner took him and brought him before Saul with the head of the Philistine in his hand." This is a curious specimen of painting on veined marble, whereby the architectural forms have been wrought with few touches of the pencil on the various veins or sinuosities.

Presented to the National Gallery of Ireland by James A. Pope, Esq., M.D., Dalkey, 1864.

INTRODUCTION

TO THE

CATALOGUE OF SCULPTURE

IN THE

NATIONAL GALLERY OF IRELAND.

SCULPTURE must naturally have preceded the art of painting. Modelling in soft clay, which was subsequently baked in the sun or by fire, and carving in wood, were practised in the very earliest periods of human existence. The malleability and fusibility of metals suggested their adaptation to sculptural art long before the use of marble. According to Pliny, Dipœnus and Scyllis, who were born in Crete about 580 years before Christ, were the first to use marble, that of Paros, in their statues. Art, by its force and universality as a language, was made available from the earliest period to teach and to record. If the images, which were devised to realize to the human mind the Deity or His many attributes, were ultimately degraded, through ignorance, into idol worship, there is no reason to conclude that either their authors—the artists who wrought them, or the original preachers or ministers of the several faiths in whose teaching they were employed—intended them as other than representative. And we find, in all ages, that this representative aim has led to the highest excellence in art.

EGYPTIAN sculpture, though it never reached the perfection of Grecian, was the earliest of known development, and the most colossal. More than four thousand years ago the people of Egypt, or, perhaps, more strictly speaking, the monarchs—the Pharaohs and Ptolemies—were raising vast structures—pyramids of everlasting intention—and carving their history, their religion, their habits, even to their modes of construction of those vast piles, on enduring stone, in the universal and undying language of art. It is said that the laws of Egypt, and the subservience of art to religious worship, prohibited the development of its power, in the full expression and

beauty of the human figure. However this may be, there is great dignity and simplicity in their seated figures, such as the colossal Memnon, or its representative of less magnitude in the vestibule, No. XI., Amenophis III. There is also evidence of anatomical knowledge in the joints and muscles indicated, however slightly. In their sphinxes and lions we observe great power of generalization, to adapt them to architectural combinations. Placidity of countenance, repose, and simplicity of action characterize all the statues of the best Egyptian era, the Theban, about nine hundred years before Christ. Their bas-reliefs were generally incised or sunk within the face of the stone. This was probably a necessity or an economy of carving on hard blocks, or designedly done to give greater effect of outline to these works, seen in the subdued light of the interiors of their temples or tombs, and intended for the embellishment of colour.

OF ASSYRIAN SCULPTURE, Duchesne (né), in his *Introductory Essay to the Statues in the Musée Français*, writing some fifty years back, observes:—"The want of specimens prevents any opinion being formed on the state of art among the Assyrians; but it is a fact known to history, that Babylon was adorned with sculpture, and Diodorus Siculus mentions more than three hundred statues at Nineveh and other cities." Since then Botta and Layard have explored the grass-grown mounds of Assyria, and have brought to light the hidden treasures of Babylon and Nineveh, thus confirming the accuracy of the remote historian, and supplying the links required in the history of sculpture. The Assyrian empire fell two thousand five hundred years ago, and Nineveh ceased to be a city. So rapidly did ruin succeed its fall, that two hundred and fifty years afterward, Xenophon crossed those plains with a vast army, without referring in his *Anabasis* to aught but a few ruins. These great sculptures referred to by historians, and a multitude of bas-reliefs so recently discovered, are interesting not only in an archaeological and historical point of view, but equally so in point of art. The few specimens brought together here, exhibit, in the bas-relief, great skill and sharpness of execution; and in the colossal winged-human-headed lions and bulls—embodiments of mental and physical power—a breadth of treatment not inferior to Egyptian art. The bas-reliefs differ from the Egyptian in being all raised above the surface; that is, having the ground cut away, although very slightly, and with little roundness in the raised parts. In some degree the mode of construction of the buildings which they adorned, may account for this difference of treatment. The Egyptians built in solid stone, and carved upon its face; the Assyrians built their walls of enormous thickness of sun-burnt brick or clay, mixed with straw, facing them, internally and externally, where they desired sculpture, with panels of alabaster or other stone, on which they carved. Even their great lions and other colossal figures were so executed. When the upper portions of these buildings, which were of timber, were demolished by fire, and all overwhelmed in ruin—a result of their mode of structure may

be remarked to have been the conservation of the sculptures, in the crumbled brick-earth of the walls; and mounds were rapidly generated over the debris.

PERSÉPOLIS, ELLORA, and other eastern cities, where temples were excavated out of the solid rock, are more interesting in the elucidation of history, and by their architectural remains, than by any evidence of progress in the art of sculpture.

In GREECE the progress of the art of sculpture is traceable not only through its monuments, but by the historical records of the sculptors themselves. In Egyptian or Assyrian art the monuments record their own histories, or the names of the monarchs under whose auspices they were erected. The names of the sculptors have never reached us. But in Grecian art we are led to a more clear appreciation of the dignity and importance of the art itself, by the care with which historians have preserved the names and the peculiar fame of the individual artists. Of these the earliest is Dædalus, whose name is much mixed up with fiction; nevertheless he is the first sculptor of whom there is certain record, and some bronzes of his are referred to by Flaxman, as being in the British Museum. These and others attributed to his pupil Endæus, though rude in workmanship, are not devoid of force and of intention. From his period to that of Phidias, eight hundred years elapsed, during which a slow but steady progress went on. Dipœnus and Scyllis, the first recorded workers in marble, flourished about five hundred and eighty years before Christ. The age of Pericles is renowned, beyond all others, for the excellence attained in sculpture. Phidias, to whom Pericles confided the supervision of the erection of the Parthenon, stands forth to all time as the greatest sculptor not only of his own but of any age. The glorious remains of that period, from the Parthenon, Theseum, and Erectheum, mutilated as they are, are worthy of the most careful study. They exhibit grandeur and variety of conception, generalized truth and marvellous detail, even in the minutest folds of drapery, which have never been surpassed. The great emulators of Phidias were Alcámenes, Critias, Nestocles, and Hegias. Twenty years after we read of Agelades, Callor, Polyletus, Phragmon, Gorgias, Lacon, Myron, Scopas, and Perelius. Of the many renowned sculptors subsequent to this period, Praxiteles was perhaps the greatest. Among his known works are his two statues of Venus; his Satyr, Cupid, Apollo Sauroctonus, or Lizard Killer, now in the Louvre; and his Bacchus leaning on a fawn. Many reasons have been assigned for the unparalleled excellence of Grecian sculpture. The facilities of study in the stadium, the erection of portrait statues of the victors, whose physical forms, under a system of scientific training, were near approaches to the true types, have all been advanced, and were doubtless great advantages to the sculptor. But hero-worship was their leading inspiration, and physical beauty the object of national devotion. The master-thought was beauty. While their greatest works are found wedded to architecture, as with the Assyrians and Egyptians, this marked difference is to be observed, that their

sculpture is free from conventional type or geometrical form. Their treatment of ornament is, indeed, always abstract or generalized, to harmonize with the outlines of their buildings, but their gods, men, and lower animals are as truly developed, while in harmony with the architectural surrounding, as if they were destined to be seen as isolated works of sculpture. In illustration compare the Theseus of the Parthenon (No. XLIV.) with the Egyptian statue of Amenophis III. (No. XI.).

The term GRECO-ROMAN, as applied to sculpture, is not intended to refer exclusively to statues executed by Greeks in Rome, nor by Romans themselves under Grecian influence. It includes rather the multitude of statues purely Greek, imported by the Roman conquerors as trophies of war, or the no less numerous repetitions of antique statues executed for them. The same vicissitudes which we have noticed in the early history of painting may be related equally of the sister art. The Romans, intent on conquest, seem never to have devoted their energies to the cultivation of the fine arts. In Southern Italy the Etruscans exhibited a very marked genius for art, and cultivated it assiduously, and with success. Their art has been well handed down by their coins and their vases, but Pliny mentions, in terms of high praise, works of colossal magnitude, such as an Apollo in bronze, fifty feet high, which was placed in the Palatine Library, belonging to the Temple of Augustus. A bronze statue of a Chimæra, and a life-sized statue of an Orator in a toga, still exist in Florence. The first influence of Grecian art began to be felt among the Romans after the conquest of Macedon, one hundred and sixty-seven years before Christ, when, as Plutarch describes, rich spoils of painting and sculpture were made to subserve the triumphs of Paulus Æmilinus. Portraiture became general in the Augustan age. The toga, so frequently selected by sculptors for their draped figures, was appropriate and graceful. But the statues of Roman emperors, in their armour, seem to have been the commencement of an era of difficulty to the sculptor in the carving of mere details, which, managed with whatever skill and power, are far from the true vocation of sculpture.

During the long night of Gothicism, which prevailed from the downfall of the empire in Constantinople to the revival of the arts in the thirteenth and fourteenth centuries, we have few traces of their history. In the fifteenth century, with Ghiberti, Luca della Robbia, Donatello, Pisano, the great artists of the Renaissance, a new art era opened. Sansovino, Bandinelli, Cellini, and others produced works of great merit, but it was with Michel Angelo that Italian sculpture assumed its highest ideality and breadth of form. Raphael has left some few works, which prove that he would have excelled in that art as he did in painting, had longer life been assigned to him. Although Italian art of the Renaissance period stands highest, a no less remarkable development took place throughout Europe. Again decadence set in, until the second revival, of which Canova and Thorswalden were the distinguished leaders.

The specimens of sculpture in the gallery are, with very few

exceptions, casts ; but all the new casts have been treated by a process of silicatization which preserves their sharpness and purity, leaving them as nearly as possible facsimiles of the original marbles. For the successful application of silicate and aluminate of potash to the plaster we are indebted to Professor W. K. Sullivan, who, after careful experiment, ascertained the true proportions in which this solution might be applied. The importance of such an application cannot be overrated, as it entirely supersedes the necessity of painting ; which, once done, will require to be renewed from time to time, to the detriment of the sharpness and accuracy of the cast.

The arrangement has been designed and carried out as far as possible with the purpose of education. Thus a few of the earliest specimens of Assyrian and Egyptian art are placed in the vestibule, and the eye is led from these gradually to the more refined art of Greece. It has not been sought wholly to dis sever these specimens from each other ; on the contrary, it seems rather desirable that the student should have the opportunity of analyzing the principles and practice of these early sculptors, by immediate comparison of their works. Looking at the Assyrian bas-reliefs in the vestibule, in juxtaposition with one or two of the metopes and panels of the frieze from the Parthenon, the most ordinary observer will be struck with the difference of motive and power which they exhibit. The collection is, of course, incomplete, even in the specimens of the antique and mediæval art, and a most important extension is yet to be desired in a choice collection of the works of modern sculptors.

SCULPTURE.

THE NUMBERS COMMENCE IN THE OUTER HALL.

NINEVEH.

- I. **WARRIORS AT THE CHASE.** Mural slab, from the latest excavations at Konyunjik.
- II. **WARRIOR ENCOUNTERING A LION.** From the same.
- III. **SCENE IN A SIEGE.** Warriors swimming in a river on skins inflated with air, a mode of crossing rivers still practised by the Arabs inhabiting Mesopotamia. From the small Temple of the God of War, Nimroud.
- IV. **WARRIORS HUNTING THE LION.** North-west Palace, Nimroud. This is in every way a remarkable specimen for detail and execution. The wounded lion, in his agony and rage, is finely conceived. It is a peculiarity of the lions represented in these bas-reliefs that there is a claw or hook at the extremity of their tails, which has been referred to by ancient writers, and recently found in a specimen brought to England from countries adjoining Assyria.
- V. Two slabs from the North-west Palace of Nimroud, representing the "Sacred Tree," and a king between two eagle-headed and winged figures, which bear in either hand a square vessel and a fir cone. These figures, which occur constantly in the sculptures of Nineveh, are supposed to represent particular deities, such as the god Nisroch, or attributes of God himself; and the tree to be the Tree of Life, "so universally recognised in Eastern systems of Theology." (*Vide Layard*). An inscription in cuneiform character crosses the two slabs. Figures, life size.
- VI. Two slabs, representing two winged deities or priests, who bear in their left hands some mystic flower; the right hands are raised; a cuneiform inscription at their feet.
- VII. Two similar slabs, with the exception that the figures bear the square vessel and fir cone. Inscription at the top. These latter were found adjacent to the human-headed lion. No. X.
- VIII. **OBELISK.** 6 ft 8 in. H. The original, in black marble, was found in the great mound at Nimroud. It is sculptured with twenty-five bas-reliefs, representing the King of Assyria receiving tribute from conquered nations. Long processions of men and animals, elephants and camels, are seen, and vases of precious metals, rare woods, and other objects, are

borne by the men. There are 210 lines of cuneiform inscription, which have been deciphered by Col. Rawlinson and Dr. Hincks. The date of the obelisk is thus fixed at 885 years before Christ.

IX. WINGED HUMAN-HEADED BULL. 9 ft. 5 in. h., 10 ft. w.

X. WINGED HUMAN-HEADED LION. 9 ft. 7 in. h., 9 ft. 5 in. w.

These mystic combinations, typical of mental power, physical strength, and ubiquity, were placed at the portals of the various chambers of palaces and temples. While conventional in treatment, they exhibit great skill and knowledge on the part of their sculptors. The originals are in the British Museum.

EGYPTIAN.

XI. **BANOFRE**, a military chief, at the commencement of the eighteenth dynasty, holding several posts, son of Thoth-hai and Thothsi, entirely enveloped in drapery, seated upon a pedestal with arms crossed; on it, in cuneiform character, is a dedication to Osiris; found behind the statue of Memnon at Thebes. The original, in black basalt, in the British Museum. Less than life size.

XII. **AMENOPHIS III.**, by some called Amunothph. Seated colossal figure; 6 ft. 10 in. h.

This is the same king who is represented by the statue known as the Vocal Memnon. His name and titles are inscribed upon the throne he sits upon. It belongs to the best period of Egyptian art. Original, in black granite, in the British Museum.

XIII. **HEAD OF PASHT OR BUBASTES**, the Egyptian Diana, from the edifice erected by Amenophis III. in the Karnak quarter of Thebes. The original statue, a full length figure seated, is in the British Museum.

GRECIAN.

XIV. *Vacant.*

XV. **FLEURON**, from the Temple of Ceres at Eleusis.

A brief description of the Parthenon at Athens, from which, in its ruined condition, the great works of sculpture, now in the British Museum, were taken by Lord Elgin, which are here represented by casts, may not be unacceptable. It holds the first rank among the combined architectural and sculptural achievements of mankind. As a monument of these combined arts it is a climax.

The Parthenon, dedicated to Minerva, the virgin goddess of the ancients, and the especial patroness of Athens, was erected during the administration of Pericles, fully 2,000 years ago. Ictinus and Callicrates were the architects, who, under the general guidance of Phidias, were employed in the

erection of the temple. Its entire cost is supposed to have been about equal to £700,000 of our money. It is an oblong building of the Doric order, 228 feet long by 101 feet wide, on the level of the colonnade, which extended on all sides of the temple proper, called the cella, within which was the great statue of the goddess Minerva. At the eastern and western end of the building the pediments rise in triangles above the external architrave and frieze surmounting the colonnade. In these pediments were represented, in entire relief, on the eastern the birth of Minerva, on the western the contest of Minerva and Neptune for the soil of Attica. Along the frieze of the colonnade the metopes (see XVI. to XXX., alternated with the triglyphs. Within the colonnade, along the outer wall of the cella, ran the Panathenaic frieze. (See XXXI. to XLII.)

XVI. to XXX., both numbers inclusive, are casts from the Metopes of the Parthenon, of which the original marbles are in the British Museum. They are set in panels on the wall of the vestibule and sculpture-hall. No. XXIII. on the east wall is placed between two of the triglyphs cast from the Parthenon in order to show the original position. The Metopes represent the battle between the Centaurs and Lapithæ, or rather between the Centaurs and Athenians, who, under Theseus, joined the Lapithæ, a people of Thessaly, in this contest. As a whole, magnificent specimens of art, they are, nevertheless, unequal, some of them being evidently executed by other hands than those of Phidias. They are about 4 feet 2 inches square, and were originally seen at a height of nearly 44 feet from the ground.

XXXI. to XLII., set in panels along the wall of the vestibule and sculpture-hall, under the metopes, are casts from the marbles of the Panathenaic frieze, which ran along the exterior wall of the cella or inner temple of the Parthenon, which are in the British Museum. From their elevated position under the colonnade, they could only receive a reflected light, and be seen at a very acute angle; the sculptor, therefore, adopted a low relief, in contrast with the metopes, which received the open light of day. It is said that the marbles of the Panathenaic frieze were coloured. They extended 380 feet, and represented the whole of the solemn procession to the temple of Minerva during the great festival, which was held once in four years, in the third year of each Olympiad. Every freeborn inhabitant of Attica was entitled to assist at it. Many are on horseback, others about to mount, some in chariots, some leading the sacrificial oxen and other victims; some bearing offerings, and presenting the sacred veil in presence of the gods, seated on thrones.

XXXIV. In a frame in the offset from the Sculpture Hall, to the left of the principal entrance, are three slabs, on which are represented deities or deified heroes. According to the

editor of "Le Tresor Numismatique," who adopts Brönsted's reading of these marbles, the four figures to the left are guardians of the temple, or receivers of the tributes to be deposited in the Opisthodomus, or Treasury; of the four figures seated, the two to the left are supposed to represent Castor and Pollux, and the female figure next to the right, who bears a long sceptre, is by some called Ceres, by others Venus. The last figure, seated in an admirably natural pose, may be Mars or Mercury. Whatever the uncertainty as to the representative intention of these figures, the group, from its natural ease and pleasing arrangement, is one of the most beautiful in the friezes.

XXXVI. Seven of the slabs of the Panathenaic friezes are comprised in one panel on the eastern wall of the Gallery, in consecutive order; and for action, variety of movement, and consecutive intention, are unequalled in the art of bas-relief. Of the other compartments no particular notice is required. No attempt has been made to arrange them according to their sequence on the frieze, except as far as their action suited. Wherever two slabs are placed in the same panel, which are not consecutive, a line of demarcation is given by a narrow style.

XLIII. Two slabs, not consecutive, from the interior of the cella of the Temple of Apollo Epicurius (the Deliverer), built on Mount Cotyion, near the city of Phigalia, in Arcadia. Pausanias, in his description of this temple, informs us that it was erected by Ictinus, architect of the Parthenon, and therefore its sculptures are coeval with those of Phidias.

XLIIIA. **TORSO OF A LION.** Life size. From Halicarnassus, Budrum. This and the bas-reliefs (No. XLIIIB) are the first casts from the recently discovered marbles. M.B.M.*

XLIIIB. Series of bas-reliefs from the frieze of the Mausoleum of Halicarnassus, Budrum, erected by Queen Artemisia to her husband, Mausolus, which was accounted one of the seven wonders of the world. It was erected about 350 years B.C. From the historical records, it is supposed to have been constructed on a square base, supporting by columns a pyramidal structure, surmounted by a chariot with four horses. The entire height was 104 feet. The friezes were enriched with sculptures by Bryaxis, Leochares, Scopas, and Timotheus.—(Vide Newton's Halicarnassus.) M.B.M.

XLIIIC. **CARYATIS.** From the Temple of Pandrosos, Erectheum. 7 ft. 4½ in. H.

The marble of this noble remain is in the British Museum.

* M.B.M. signifies marble in British Museum.

XLIIIb. A YOUTH, perhaps intended for Eros or Cupid. About 5 ft. h.

This figure, of which unhappily the head, right foot, and arms are wanting, is an exquisite specimen of grace, and simple truth of modelling and proportion. The original marble is in the Elgin Room of the British Museum.

XLIV. to XLIX. Statues from the eastern pediment of the Parthenon, as also the heads of Hyperion's Horses, representing Morning, and at the other end one of the horses of the Chariot of Night.

Six of the eleven statues which were placed in this pediment are now in the British Museum, and these casts are taken from them. The whole group was supposed to represent the miraculous birth of Minerva.

It is worthy of observation of all these marbles, which were designed to be seen at the height of forty-four feet, with their backs to the wall of the tympanum, that the backs are as elaborately finished as the fronts. In fact, the back of the Theseus is a grand study. Haydon concludes that the accurate finish of parts which could never be seen arose from "a principle of religious enthusiasm;" but we may also conclude that these statues were publicly exhibited before being placed with so many of their beauties out of sight, and artists, at least, may rejoice at their deposition from their lofty site, whereby so much hidden excellence has been revealed.

XLIV. THE HORSES OF HYPERION, or Morning. 4 ft. h., 6 ft. 5 in. w. They were placed in the acute angle of the south end of the pediment. Before them, Hyperion's head and arms were just seen rising from the sea, and curbing the spirit of his horses. These, by their play of line, carry the eye upward towards the apex.

XLV. THESEUS (4 ft. h., 6 ft. w.), recumbent on a lion's skin, turned towards the horses, is a figure, even though mutilated, giving the noblest idea of sculptural art. He was the great Athenian hero-king, who imitated the labours of Hercules. The attitude of the figure resembles that of Hercules on several coins. Brönsted calls this figure Cephalus; but the preponderance of evidence seems in favour of the original nomenclature.

XLVI. CERES AND PROSERPINE succeed the figure of Theseus. 5 ft. h. to top of shoulder, 6 ft. 4 in. w. The heads and hands are wanting, but the rest of the figures are sufficiently well preserved to exhibit the powers of Phidias in drapery. They are seated on low square seats, covered with folded carpets or cushions, and are designed to suit the ascending line of the upper cornice of the pediment.

XLVII. IRIS. 5 ft. h. to top of shoulder. The messenger to earth of the tidings of the miraculous birth, supposed to have formed the central group of the pediment. Whether it be correct or not to call this figure Iris, the evidence of motion in the figure and the drapery render it a valuable study.

XLVIII. ONE OF THE FATES, according to the British Museum Catalogue. 4 ft. 2 in. h. to top of shoulder. According to Brönsted, Fortune. Between this and Iris is the total lapse of the central composition; and this figure is under the descending line of the pediment towards the north. It is seated, simple in pose, and remarkable for the beauty of the drapery.

XLIX. TWO OF THE FATES (3 ft. 8 in. h., 7 ft. 5 in. w.), and Head of the Horse of Night. One of the Fates is recumbent, resting on the knee of her sister, who is seated. This group occupied the northern angle of the pediment.

L. ILISSUS. 2 ft. 6 in. h., 6 ft. w. A recumbent figure of a river god from the extreme north angle of the western pediment. Mr. Lloyd calls it Cephissus, and gives that of Ilissus to a corresponding figure at the southern angle of this pediment.

GRECO-ROMAN STATUES.

The restorations referred to are those in the original statues.

LI. VENUS or DIONE. Townley Collection, British Museum. 6 ft. 7 in. h. The original statue, which was found at Ostia, among the ruins of the baths of Claudius, in 1776, is in marble, in two pieces, joined, as is also the cast, at the lower part of the body, within the drapery. A similar statue, called the Venus of Arles, where it was found, is in the Louvre. The left arm, right hand, and tip of the nose are restorations.

LII. APOLLO BELVEDERE. From the Vatican. 6 ft. 11 in. h. The original statue, in marble, was found towards the close of the fifteenth century among the ruins of Antium; was purchased by a cardinal, afterwards Julius II., and subsequently placed by him in the Belvedere of the Vatican. Hence its peculiar title.

The intention of this statue has been variously read. Generally, it is supposed to represent Apollo, as son of Jupiter and Latona, destroying the children of Niobe with arrows; while it is also supposed to represent him in his medical capacity, as the Healer, after the plague at Athens; and the serpent on the stem of the tree on which his right hand rests is emblematic of health and medicine. The marble is most probably a copy from an ancient bronze, as the drapery thrown over the left arm and the general pose would seem more practicable in metal than in marble.

The entire right fore-arm and left hand were restored by Montorsolo, a pupil of Michel Angelo. Presented by Lord Cloncurry.

LIII. DISCOBOLUS or QUOIT THROWER. From the Vatican. 5 ft. 10 in. h.

This statue was found at Tivoli, and is attributed to Myron, a Greek sculptor. There is a repetition in the British Museum.

The arms, right leg, and, it is said, the head, are restorations.

LIV. MERCURY, called ANTINOUS. 6 ft. 5 in. h.

This statue has been ranked with the Apollo Belvedere and Farnese Hercules as a model for artists. Poussin made it the object of constant study. It has been generally considered to represent Antinous; but Visconti recognises it as Mercury by the curled hair, the beauty of the features, the drapery over the left arm, and the trunk of the palm tree, the leaves of which were used for writing upon.

The original, in marble of Paros, is in Rome. It was discovered in the Esquiline Mount, near the baths of Titus. No restoration was attempted; but in replacing the legs, which were broken, the right leg was not placed properly upon the foot; hence the obvious defect in the whole limb. Presented by Lord Cloncurry.

LV. ANTINOS OF THE CAPITOL—Rome. 5 ft. 11 in. h.

Found in Hadrian's Villa. It represents Antinous, the favourite of the Emperor Hadrian, who is said to have been drowned in the Nile. The right hand originally held a Caduceus.

The right leg, from the knee downward, the left foot, and fore-arm and two fingers of the right hand are restorations. Presented by Lord Cloncurry.

LVI. MELEAGER. From the Vatican. 6 ft. 6 in. h.

It represents the son of King Æneus, who slew the boar which was ravaging his father's country. The original statue, in grey Greek marble, was found in Rome in the sixteenth century. The left hand was wanting, and has been restored as originally holding a spear. To the right of Meleager is a dog, and on his left, placed upon a rock, a boar's head. Presented by Lord Cloncurry.

LVII. RONDININI FAUN. British Museum. 5 ft. 9½ in. h.

It is in a dancing attitude.

LVIII. LAOCOON. From the Vatican. 6 ft. 3 in. h., 4 ft. 9 in. w., 7 ft. 2 in. to top of the outstretched hand.

The original of this group, in Grechetto marble, was found in the ruins of the palace of Titus in 1506. Laocoon, who was son of Priam, and priest of Apollo, had denounced the wooden horse devised by the Greeks to introduce within its body a force into Troy, and had used his best efforts to prevent its entry; thus drawing upon himself the vengeance of the gods, who had willed the destruction of Troy. The group represents him and his two sons struggling in death agony against the serpents sent by the gods.

The right hand of the eldest son, the right arm and foot of the younger son and the right arm of Laocoon are restorations. The original group is supposed to be the work of three Rhodian sculptors—Apollodorus, Athenodorus, and Agesander, and is described by Pliny, who saw it in the palace of Titus. Another restoration is in Florence, in which the right arm of Laocoon is bent towards the head. Presented by Lord Cloncurry.

- LIX. VENUS, Aphrodite, commonly designated the Crouching Venus. From the Vatican. Small life-size.

This is a modern copy in marble, executed in Rome by Vanelli, of a statue found towards the close of the last century at Salona.

The end of the right foot, the left hand, right fore-arm, the hair, and upper part of the head are restorations.

Presented by Mrs. Carmichael.

- LX. BOY EXTRACTING A THORN. From the Capitol. Small life-size.

Modern copy, in marble, by Vanelli, from the bronze statue. Visconti imagines it intended to represent a young Greek victor in the races of the Stadium, where boys were allowed to contend.

Presented by Mrs. Carmichael.

- LXI. ARIADNE. From the British Museum. 4 ft. 9 in. H.

She holds the Thyrsus in her right hand over her shoulder, a bunch of grapes in her left hand; a young panther sports at her feet.

- LXII. CUPID BENDING HIS BOW. 4 ft. 1 in. H.

Supposed to be one of the many imitations of the celebrated marble by Praxiteles. The limbs and accessories have been restored. From the collection of the Right Honourable Edmund Burke. M.B.M.

- LXIII. CANEPHORA, or CARYATIS. 7 ft. 4½ in. H.

She bears a Modius on her head, which originally supported part of the entablature of a portico; draped in a *diploidion* or double tunic, with a Peplus attached by a fibula, and richly adorned with necklaces, bracelets, and earrings. Found with four similar figures, one of which is inscribed with the names of the sculptors, Criton and Nicolaus, on the site of a supposed temple of Bacchus, near the Via Appia. M.B.M. As a contrast to the pure Grecian art in the Caryatis, xliii. c., it is useful.

- LXIV. ACTÆON DEFENDING HIMSELF FROM HIS DOGS. 2 ft. 10 in. H., 2 ft. 3 in. W. at base.

He wears a lion's skin over his shoulder, and with a club upraised, seeks to strike down his dogs, Melampus and Ich-nobates, who have seized upon his right leg. He has the stag's horns on his head which sprung up at the command of Diana. Found in the villa of Antoninus Pius, near Civita Lavinia. M.B.M.

- LXV. VENUS. 3 ft. 4 in. H.

This graceful statue seems to have been wrongly restored, as there is evidence of her having originally held some object in contact with her chin. Some drapery falls from her right leg. Found at Ostia, in 1775. M.B.M.

- LXVI. VICTORY SACRIFICING A BULL. 2 ft. H., 11 in. W.

- LXVII. VICTORY SACRIFICING A BULL. Same size.

These two groups were found, in 1773, by Mr. Gavin Hamilton, in the ruins of the villa of Antoninus Pius, near the ancient Lanuvium. M.B.M.

LXVIII. NYMPH OF DIANA. 1 ft. 10 in. h., 2 ft. 3 in. w.

This figure of a draped female, less than life-size, partly recumbent, leaning on her left hand on the ground, has the right stretched forward and open. It is similar in action to the figure in the Louvre, called *Joueuse aux osselets*; but is styled, in the Synopsis of British Museum, a Nymph of Diana resting after the chase. For this reading the only apparent reason is that she holds a bow in her left hand. Found in 1766 near the Salarian gate of Rome, in the Villa Veruspi, supposed to have been the site of the Gardens of Sallust. M.B.M.

LXIX. SATYR, or FAUN. 3 ft. 9 in. h.

He looks up, laughing; holds a set of pandean pipes in his right hand, a club in his left, and has the skin of a fawn thrown over his shoulders. Formerly in the Macaroni Palace at Rome. M.B.M.

BUSTS

LXX. ANTINOUS. Colossal, in the character of Bacchus crowned with ivy. This head, with several parts of the statue to which it belonged, was found in 1770 in small pieces used as stones in a wall, erected during the barbarous ages in the grounds called *La Tenuta della Tedesca*, near the Villa Pamphile, Rome. M.B.M.

LXXI. HERCULES. A colossal head, dug up at the foot of Mount Vesuvius, where it had been buried under the lava from that volcano. From Sir William Hamilton's collection.—M.B.M.

LXXII. UNKNOWN. Brought to England by Mr. Lyde Brown. It is sometimes, but erroneously, called the German prisoner; there is nothing Teutonic in the countenance; on the contrary, it is more Celtic; it is variously called *Arminius*, *Decebalus*, *Caractacus*. Original M.B.M.

LXXIII. DIOMEDES, so called; otherwise one of the Homeric heroes. Found in 1771, by Mr. Gavin Hamilton, in that part of Hadrian's Villa called *Pantinella*. Nose, small portion of each lip, lobe of left ear, and bust modern restorations. M.B.M.

LXXIV. MINERVA. The head only is antique. It was found in 1784 in the Villa Casali, among ruins supposed to have belonged to the baths of Olympiodorus. The helmet and the bust, which are of bronze (in the original) are, with some variation, copied from an ancient bust of Minerva which was formerly in the Vatican; but is now in Paris.

LXXV. DIONE, the Mother of Venus. M.B.M.

LXXVI. TRAJAN, Roman Emperor. This bust is remarkable for its low forehead, which, however, is found on all coins of this Emperor. Discovered in the Campagna of Rome in 1776 by Mr. Gavin Hamilton.

LXXVII. AUGUSTUS. Formerly in the collection of Edmund Burke. M.B.M.

LXXVIII. THE BEARDED BACCHUS. A terminal head of very early Greek work. This head was found in 1790, in that part of Hadrian's Villa, Tiburtina, supposed to have been the picture gallery. M.B.M.

LXXIX. PLAUTILLA, wife of the Emperor Caracalla. M.B.M.

LXXX. EMPRESS FAUSTINA, the younger. M.B.M.

LXXXI. FEMALE HEAD. Unknown. The sockets of the eyes are hollow, and were originally filled with-coloured stones or other material. M.B.M.

LXXXII. MUSE, crowned with a wreath of laurel. M.B.M.

LXXXIII. APOLLO. Brought from Rome by Lord Cawdor. M.B.M.

LXXXIV. HEAD OF A FEMALE. Unknown. She wears her hair rolled back, and a veil falls down from the back of her head on her shoulders. From recently discovered marbles at Halicarnassus; although mutilated it is of great beauty. M.B.M.

LXXXV. JUNO, crowned with a broad indented diadem. M.B.M.

LXXXVI. HOMER. A terminal head at an advanced age; of noble character. Found among the ruins of Baïæ in 1780. M.B.M.

LXXXVII. DEMOSTHENES, the great orator and statesman, born about 380 years B.C. M.B.M.

LXXXVIII. CARACALLA. The head only is antique. It was found in 1776 in the garden of the nuns at Quattro Fontani, on the Esquiline Hill. M.B.M.

LXXXIX. JULIUS CÆSAR. M.B.M.

XC. NERO. Brought from Athens by Dr. Asken in 1740. M.B.M.

XCI. ATYS. Found at Rome in the Villa Palombara. M.B.M.

XCII. JUPITER. Purchased by Mr. Townley at the Duke of St. Alban's sale. M.B.M.

XCIII. BEARDED BACCHUS. Terminal head found in 1771 at Baïæ, in a trench with a complete terminus of Bacchus. M.B.M.

XCIV. HIPPOCRATES, the most distinguished of ancient physicians, born at Cos about 260 years B.C. Found near Albano, among the ruins of the Villa of Marcus Varro. The nose and the upper part of the left ear, also the neck and bust, are modern. M.B.M.

XCV. CLYTIE.

This exquisite bust rises out of the flower of the Nymphaea lotus, and is supposed to represent Clytie, said to have been turned into a sunflower. The original, one of the Townley collection, was purchased at Naples from the Laurenzano family in 1772. M.B.M.

XCVI. SEVERUS. He wears the imperial paludamentum. The original was found in 1776 on the Palatine Hill, in the part of the palace of the Cæsars afterwards occupied by the Villa of the Magnani. M.B.M.

MISCELLANEOUS.

XCVII. A WINGED SPHINX. 3 ft. h. It anciently formed part of the base of a superb candelabrum. Found by Mr. Gavin Hamilton in the ruins of the Villa of Antoninus Pius, near the ancient Lanuvium. M.B.M.

XCVIII. VASE. 3 ft. h. It has massive upright handles, is oval in form, and ornamented all round with Bacchanalian figures. Found at Monte Cagnuolo, the site of the Villa of Antoninus Pius, near the ancient Lanuvium. M.B.M.

XCIX. VASE. 2 ft. 8 in. h. Oval form with two upright handles, which spring from the necks of swans. One side of the vase is plain, the other enriched with a group of Bacchanaliana. M.B.M.

C. HEAD OF A GOAT. M.B.M.

CI. TORSO of a small statue of VENUS. M.B.M.

CII. TRIANGULAR base of a CANDELABRUM. 2 ft. 8 in. h. On the sides three genii hold each a part of the armour of Mars -namely, his helmet, his shield, and his sword. Roman period. M.B.M.

CIII. LION'S HEAD AND LEG. One of the supports of an ancient Tripod table. M.B.M.

CIV. KEYSTONE OF A TRIUMPHAL ARCH, with figure of Victory. Found in the neighbourhood of Frascati, twelve miles from Rome. M.B.M.

CV. DEIFICATION OF HOMER, bas-relief. He is seated on a throne at the foot of Mount Parnassus. Before the poet is a group of figures offering sacrifices to him. Above are Apollo and the nine Muses; and on the summit of the hill is Jupiter, who appears to sanction the divine honours paid to Homer. The marble original of this was found about the middle of the seventeenth century at Frattochi, the ancient Bovillæ, on the Appian Way, about ten miles from Rome; and was purchased for the British Museum, in 1819, at a cost of £1,000. M.B.M.

CVI. FEMALE BACCHANTE, bas-relief. She is clothed in thin flowing drapery, through which the forms of her body and limbs are seen. With one hand raised above her head she holds a knife, at the same time securing a portion of her drapery which is blown behind her. It is a beautiful study of drapery in motion. In her other hand she carries the hind quarter of a kid. Originally one of the bas-reliefs on a candelabrum. Believed to be by Scopas. M.B.M.

ARCHITECTURAL.

CVII. IONIC capital from the Eretheum. M.B.M.

CVIII. FRIEZE, of the Eretheum. M.B.M.

In Picture Gallery—C—South.

CIX. BUST OF ARCHBISHOP MURRAY. Marble, by John Hogan, *b.* in Cork, in 1800; *d.* in Dublin, in 1858. Presented by the Rev. Christopher Burke, P.P.

CX. BUST OF RICHARD LALOR SHEIL. Marble, by C. Moore, *b.* in Dublin, 1790; *d.* in Dublin, 1863. Presented by the Right-Hon. the Lord Taunton.

BRITISH MUSEUM.

NEW READING-ROOM.

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Price One Penny.

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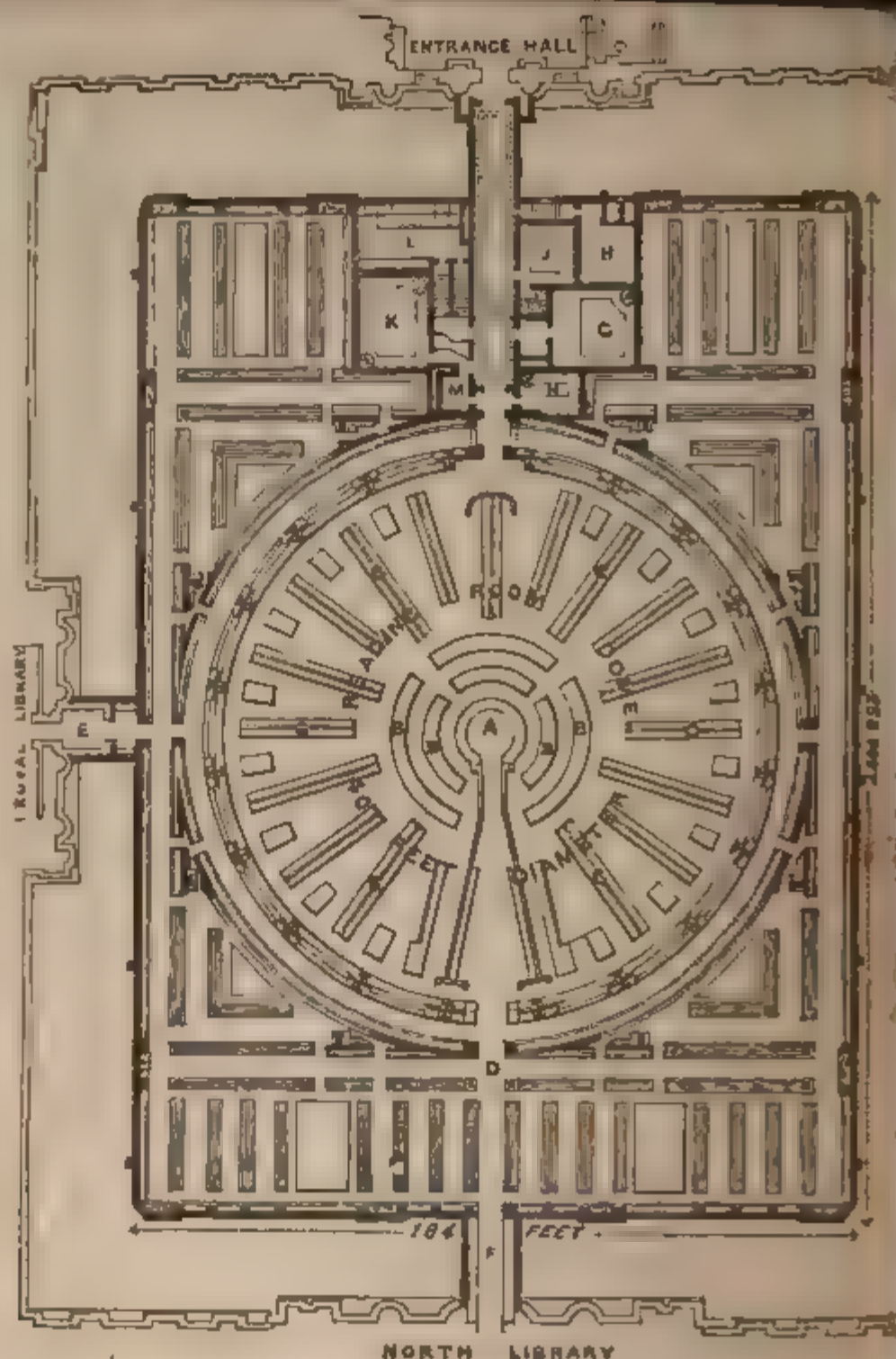
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PLAN OF NEW READING-ROOM, BRITISH MUSEUM.

A Superintendent.
B Catalogue Tables.
C Readers' Tables.
D Arcus for Attendance.

E Entrance from Royal Library.
F Entrance from North Library.
G For Registration of Copyrights.
H Ladies' Cloak-Room.
J Apprentices' Room.

K Gentlemen's Cloak Room.
L For Gentlemen.
M Children's Room.
N Amateurs' Room.

BRITISH MUSEUM.

NEW READING-ROOM

AND

LIBRARIES.

WITH A PLAN.

LONDON:

JOHN MURRAY, ALBEMARLE STREET.

1864.

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BRITISH MUSEUM.

NEW READING-ROOM AND LIBRARIES.

THE new Reading-Room and Libraries of the British Museum are now completed. The *Times*, in a leading article on the 7th of May last year, contained a general description of the building then in progress, and we gladly avail ourselves of the permission liberally granted by that Journal to extract from its pages the substance of another article which appeared on the 21st of April last, containing concise but very accurate details of the structure as it exists in its state of completeness.

" Its site, in the internal quadrangle of the Museum, has concealed its progress from the public eye, although the lofty and capacious edifice occupies an area of 48,000 superficial feet. This site was indeed its proper and only situation, from the obvious necessity of the new Reading room being adjacent to the vast magazines of books and manuscripts contained in the various apartments of the Museum.

INCREASE OF THE LIBRARY.

" The present number of volumes in our great public library is upwards of half a million; but even that large figure does not represent the far larger collection of separate and distinct articles—in tracts, pamphlets, and manuscripts. They are legion, and not yet accurately catalogued or com-

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puted. Probably, the enormous quantity of pamphlets, political, theological, and scientific, of Great Britain, since the Reformation, constitute the British Museum Library one of the largest collections of printed literature in the world. Maps also form a relatively considerable portion. The rate of increase is enormous. In the Parliamentary return for the year ending the 24th of December, 1856, not yet published, it will appear that the last annual additions number 10,434 volumes, including music, maps, and newspapers, of which 753 were presented, 4010 purchased, and 5831 acquired by home copyright. The number of parts of volumes was 27,516. In addition, the Library had accumulated numerous maps, charts, and plans, variously obtained. The number of pieces of music alone added was 2347. In gross, the total additional articles that year numbered 42,639. Of the complete works accumulated in the twelve months, 1901 were presented, 2005 purchased, and 7933 were acquired under the Copyright Acts. In the same year, also, each article being impressed with the Museum stamp, the number used was 162,940!

“The number of books returned to the shelves of the General Library was 110,873; to those of the Royal Library, 8869; to those of the Grenville Library, 1018; to the closets in which books are kept from day to day for the use of the readers, 79,598; making a total of 200,358, or 684 per diem. Adding the number of volumes returned to the shelves of the Reading-rooms, about 144,000, the whole amounts to 344,358, or 1175 per diem. The number of readers within that year was 53,209, or an average of 181 per diem, the Reading-rooms having been kept open 293 days. Each reader had, therefore, consulted on an average $6\frac{1}{2}$ volumes per diem.

“Thus had the Library outgrown its local habitation since its foundation in 1753, when the first contents of ‘Montagu House,’ Bloomsbury, consisted of the Sloane Collection, including only a few books, the Harleian MSS., and the Cottonian Library; Parliament providing no money, but by Act authorising the provision of 30,000*l.* by a *Lottery*! The old

mansion continued perfectly sufficient for the whole miscellaneous contents of the Museum until a few new rooms were added for the Egyptian antiquities obtained in 1801, and for the Townley Marbles. In 1823 the present entirely new building, designed by Sir Robert Smirke, became necessary. Montagu House was finally levelled with the ground in 1845, the new portico being only finished April 19, 1847. It is worthy of record that in the month of July, 1759, only five readers attended the public reading room.

ORIGIN OF NEW READING-ROOM AND LIBRARIES.

"The utter insufficiency of the institution for book room and accommodation for readers existed during the last four Parliaments, and without a remedy. The public, the trustees, men of letters in the Legislature, in vain devised various plans, and demanded pecuniary aid from the Commons. Select committee reports and annual returns followed in succession. It is sufficient now to refer our readers to the two volumes of reports in 1835 and 1836, and to the various Parliamentary returns asked for since 1850; to similar Parliamentary volumes on Public Libraries in 1849 and 1850; and, lastly, to the effective Report of the Royal Commission (with 89) appended folio pages of evidence) appointed to inquire into the constitution and government of the Museum. The practical result was an unanimous representation of the Commissioners that 'the subject of additions to the Museum was one which must evidently, at no distant period, engage the attention of Her Majesty's Government.' Mr. Hume, fortunately, was an active member of the Commission, and concurred from honest conviction in the necessity of an early and munificent grant of public money. The Royal Commissioners, reporting the inadequacy of book room, the injury to the valuable contents of the library by the existing reading-room arrangements, the slave-labour of the attendants, and the bad accommodation of the readers, stated that 'these circumstances have suggested to Mr. Panizzi a scheme of extension by which the buildings to be constructed would

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consist of new MSS. rooms and a new enlarged reading-room, which would enable the trustees to devote the present MSS. rooms, including that at present made over to the Grenville Library, to the printed books.' This report lay dormant almost for four years. 'Questions' were constantly asked in the House of Commons as to the intentions of the Ministers of the day. The ordinary annual vote was now and then opposed by individual members, on the ground of the indecision or indifference of the Government to the recommendations of the Commission. Actually the trustees asked no more than half of the sum which they conceived desirable for the purchase of books, assigning the true reason, that the Library would be inadequate for the reception of increased contents. Matters thus continued *in statu quo*. In the mean time the difficulty of finding room for the current accessions to the Library became daily greater.

"The plan alluded to by the Commissioners had to be abandoned on the ground of expense and delay. As a last resort, Mr. Panizzi proposed to the trustees that a building should be erected in the inner quadrangle of the Museum. By this scheme the cost of purchase would be avoided. This proposal was accompanied by drawings showing the ground-plan, and a general detail of the manner in which it was suggested that the interior arrangements for the accommodation of the readers and of books should be framed. The architect of the trustees, Mr. Sydney Smirke, reported favourably on this plan; and the result is a building, than which none are better, few perhaps so thoroughly, adapted to the purposes for which it is intended. On a 'Supply night,' the 3rd of July, 1854, Parliament, by its last evening vote, on the 'miscellaneous estimates,' granted 55,225*l.* for the 'British Museum establishment,' towards its ordinary expenditure, and 101,142*l.* for 'new buildings and fittings.' In this latter gross estimate there was an item of 61,000*l.* on account 'for the erection of a building within the interior quadrangle, for the purpose of affording increased accommodation.' The first grant was not half enough, as will soon

be seen; still it was a beginning, and laid the foundation. Within three years the vast structure has been completed, at the cost of 150,000*l.*, or about that sum when all contingent expenses are accounted for.

CONSTRUCTION OF NEW READING-ROOM AND LIBRARIES.

"The Reading-room is circular. The entire building does not occupy the whole quadrangle, there being a clear interval of from 27 to 36 feet all round, to give light and air to the surrounding buildings, and as a guard against possible destruction by fire from the outer parts of the Museum. The dome of this Reading-room is 140 feet in diameter, its height being 106 feet. In this dimension of diameter it is only inferior to the Pantheon of Rome by 2 feet; St. Peter's being only 139; Sta. Maria in Florence, 139; the tomb of Mahomet, Bejapore, 135; St. Paul's, 112; St. Sophia, Constantinople, 107, and the Church at Darmstadt, 105. The new Reading-room contains 1,250,000 cubic feet of space; its 'suburbs,' or surrounding libraries, 750,000. The building is constructed principally of iron, with brick arches between the main ribs, supported by 20 iron piers, having a sectional area of 10 superficial feet to each, including the brick casing, or 200 feet in all. This saving of space by the use of iron is remarkable, the piers of support on which our dome rests only thus occupying 200 feet, whereas the piers of the Pantheon of Rome fill 7477 feet of area, and those of the tomb of Mahomet 5593. Upwards of 3000 tons of iron have been employed in the construction. The weight of the materials used in the dome is about 4200 tons—viz. upwards of 200 tons on each pier. The first standard was only fixed in January, 1855. The framework and scaffolding upon which the dome rested were removed on the 2nd of the following June. No subsidence or 'set' of material was observable on the wedges being removed. The entire dome was roofed in and copper covering laid in September, 1855. The roof is formed into two separate spherical and concentric air chambers, extending over the whole surface; one

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between the external covering and brick vaulting, the object being the equalisation of temperature during extremes of heat and cold out of doors; the other chamber, between the brick vaulting and the internal visible surface, being intended to carry off the vitiated air from the Reading-room. This ventilation is effected through apertures in the soffites of the windows, and partly by others at the top of the dome; the bad air passing through outlets provided around the lantern. In order to obviate the effects of condensation, all the skylights, lanterns, and windows throughout the building are double. The quantity of glass used amounts to about 60,000 superficial feet. In order to guard against the consequences of an avalanche of snow falling from the dome on to the surrounding libraries, the building has been carried up outside perpendicular to such a height above the spring of the arch as to form a gallery nine feet in width, provided with proper outlets, by which the snow is intercepted.

“This Reading-room contains ample and comfortable accommodation for 800 readers. Each person will have allotted to him a space of 4 feet 3 inches long. He is screened from the opposite occupant by a longitudinal division, which is fitted with a hinged desk graduated on sloping racks, and a folding shelf for spare books. In the space between the two, which is recessed, an inkstand is fixed, having suitable penholders. Thus the whole table-top is free from writing implements or other embarrassments, and every precaution is taken to preserve the books if the readers will but use common care.

“The framework of each table is of iron, forming air-distributing channels, which are contrived so that the air may be delivered at the top of the longitudinal screen division, above the level of the heads of the readers, or, if desired, only at each end pedestal of the tables, all the outlets being under the control of valves. A tubular footrail also passes from end to end of each table, which may have a current of warm water through it at pleasure, and be used as a footwarmer if required.

"The Catalogue tables, with shelves under, and air-distributing tubes between, are ranged in two concentric circles around the central superintendent's enclosure or raised platform, the latter being fitted with tables, ticket-boxes, and with dwarf partitions surmounted by glass screens, dividing a passage leading to the surrounding libraries. The pedestals of the tables form tubes communicating with the air-chamber below, which is 6 feet high, and occupies the whole area of the Reading-room. It is fitted with hot-water pipes, arranged in radiating lines. The supply of fresh air is obtained from a shaft 60 feet high, built on the north side of the north wing about 300 feet distant, communicating with a tunnel or sub-way, which has branches or 'loop-lines' fitted with valves for diverting the current either wholly through the heating apparatus, or through the cold-air flues, or partly through either, as occasion may require. The air-channels are of sufficient capacity to admit a supply of fresh air for 500 persons at the rate of 10 cubic feet per minute, and at a velocity not exceeding 1.0 foot per second. For summer ventilation steam-pipes, placed at the summit of the roofs and dome, will be heated, and extract the foul air when the external and internal temperature is unfavourable for the purpose.

"The arrangement of the presses is throughout peculiar. It is calculated that the shelves within the Dome-room will contain 80,000 volumes. Two lifts are placed at convenient stations for the purpose of raising the books to the level of the several gallery floors. The bookcases are of novel and simple construction, the uprights or standards being formed of malleable iron galvanized and framed together, having fillets of beech inserted between the iron to receive the brass pins upon which the shelves rest. The framework of the book-cases forms the support for the iron perforated floors of the gallery avenues, and which are generally 8 feet wide, the central 6 feet being appropriated to the perforated floor, and the remainder being a clear space between the back of the books and the flooring, by which contrivance the light from the skylights (in all cases extending to the full width

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of the avenues) is thrown down the back of the books on each story, so that the lettering may be easily discerned throughout the book ranges.

"The shelves are formed of iron galvanized plates, edged with wainscot and covered with russet hide leather, and having a book-fall attached. They are fitted at each end with galvanized iron leather covered, and wadded pads placed next the skeleton bookcase framing, to prevent injury to the binding when the books are taken out or replaced. Between these pads the skeleton framing of the cases forms an aperture by which a current of air may pass and ventilation be kept up throughout. The shelves rest upon brass pins, the holes for which are pierced at three-quarters of an inch apart from centre to centre; but by a contrivance in cranking the shaft of the pin, which may be turned upwards or downwards, this interval is practically halved, and the position of the shelves may be altered three-eighths of an inch at a time. There are 2,750,000 of these holes!

"In all cases, except against the external walls, the bookcases are double, the books being placed on both sides, a lattice of iron-work being fixed for their longitudinal separation. Thus, throughout the whole interior of the new building there are no walls, the division being in all cases formed of a double range of books, fore-edge to fore-edge. The only exception is at the shelving provided for newspapers, a single range of which necessarily occupies the space of two ranges of books. Three thousand superficial feet of cases are provided for newspapers.

"For convenience of access to the galleries, the staircases have been placed so that, throughout the building, they are within 40 feet of each other. The building contains 3 miles lineal of bookcases, 8 feet high; assuming them all to be spaced for the averaged octavo book size, the entire ranges form 25 miles of shelves. Assuming the shelves to be filled with books, of paper of average thickness, the leaves placed edge to edge would extend about 25,000 miles, or more than three times the diameter of the globe!

"The cost, about 150,000*l.*, includes the fittings and furniture and the necessary shelves for immediate use.

DECORATION, &c. OF NEW READING-ROOM.

"In the decoration of the interior dome, light colours and the purest gilding have been preferred. The great room, therefore, has an illuminated and elegant aspect. The decorative work may be shortly described:—The inner surface of the dome is divided into twenty compartments by moulded ribs, which are gilded with leaf prepared from unalloyed gold, the soffites being in ornamental patterns, and the edges touching the adjoining margins fringed with a leaf-pattern scalloped edge. Each compartment contains a circular-headed window, 27 feet high and 12 feet wide, with three panels above, the central one being medallion-shaped, the whole bordered with gilt mouldings and lines, and the field of the panels finished in encaustic azure blue, the surrounding margins being of a warm cream-colour. The details of the windows are treated in like manner, —the spandril panels blue; the enriched column and pilaster caps, the central flowers, the border moulding and lines being all gilded; the margins cream-colour throughout. The moulded rim of the lantern light, which is painted and gilded to correspond, is 40 feet diameter. The sash is formed of gilt moulded ribs radiating from a central medallion, in which the Royal monogram is alternated with the Imperial Crown.

"The cornice, from which the dome springs, is massive and almost wholly gilded, the frieze being formed into panels bounded by lines terminating at the ends with a gilt fret ornament. Each compartment of the dome is marked by a bold enriched gilt console, which forms at once the support of the main rib and the base for a colossal marble statue, a series of which it is proposed to place on the cornice.

"Between the cornice and the floor the space is filled with the bookcases and galleries of access, the cornices, standards, and railings of which are wholly gilded, the panels of the soffites of the latter being blue, having gilded ornaments therein.

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"The tables and enclosures are of wainscot, the chairs of mahogany, the floors being covered with kamptulicon.

"The main entrance into the new Reading-room is direct from the Great Hall, and there are secondary entrances for the officers from the King's Library and the Great Northern Library rooms, through which all books are conveyed to the centre of the Reading-room, whence they are distributed.

"The amalgamation of the several catalogues, which are drawn up on various plans, into one catalogue prepared on a uniform plan, is proceeding rapidly. Letters A, B, C, D, E, F constitute about one-third of the entire catalogue, and this portion, completed, will be placed in the new Reading-room on its opening; it will be comprised in nearly 500 volumes. The completion of this Herculean work is now under the responsible superintendence of Mr. J. Winter Jones, the successor of Mr. Panizzi in the keepership of the department of printed books. Mr. Panizzi being now the Principal Librarian."

"The architect, Mr. Smirke, has the merit of the preparation of the original and first designs. The contractors, Messrs. Baker and Fielder, share no common deserts in their professional labours. Indeed the skill, perseverance, and ingenious resources of their managing partner, Mr. Fielder, have been beyond all praise. It is gratifying to record that such a vast and lofty building has been completed without loss of a single life or any serious accident." The warming and ventilating arrangements have been carried out by Messrs. Haden of Trowbridge.

ARRANGEMENTS OF NEW READING-ROOM.

We will now proceed to describe more at length the internal fittings and arrangements of the Reading-room, which will be better understood by reference to the plan which forms the frontispiece to this paper. A, on the plan, shows the circular enclosure occupied by the Superintendent, the Clerk, and the attendants. The Trustees, having succeeded in providing for the public a Reading-room superior

in its construction and appointments to all other buildings of the same class, have determined to afford the readers every possible facility in the prosecution of their various inquiries. With this view they have selected one of the superior officers of the Library, and placed the general management of the Reading-room in his hands. This officer is also charged with the special duty of assisting the readers in their researches, and, from his central position in the Reading-room, will be readily accessible to all, and able to superintend the whole service. This gentleman, possessing a large store of miscellaneous information, an extensive acquaintance with the languages and literature of modern Europe, and an intimate knowledge of the contents of the Library, is eminently qualified to discharge the duties confided to him to the great advantage of the readers. It is anticipated that, by this arrangement, the Trustees will meet a want which has been long felt, and will infinitely increase the utility of the National Library to all who desire to consult it.

B indicates the catalogue-tables, which are arranged round the Superintendent's enclosure. In addition to the catalogues, these tables will be furnished with printed tickets, containing on one side the regulations to be observed by the readers in applying for and returning the manuscripts and printed books they desire to use, and on the other a form to be filled up with certain particulars relating to the works they send for.

C represents the tables. These are 35 in number; eight are 34 feet long, and accommodate 16 readers, 8 on each side; nine are 30 feet long, and accommodate 14 readers, 7 on each side; two are 30 feet long, and accommodate 8 readers each, viz. 7 on one side and 1 on the other; these two tables are set apart for the exclusive use of ladies; sixteen other tables are 6 feet long, and accommodate 2 readers each; these have no divisions between them, and are fitted up with rising desks of a large size for those readers who may have occasion to consult works beyond the usual dimensions.

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E, F, D show the openings leading from the North Library and the King's Library to the New Reading-room. When readers have filled up their tickets they hand them to the attendants in the central enclosure, by whom they are passed to other attendants, whose duty it is to fetch the printed books or manuscripts from the shelves of the libraries. Through these openings, D, E, and F, the books are brought to the central enclosure, and thence conveyed by the Reading-room attendants to the readers; the readers' tickets, filled up as above described, being then deposited in boxes constructed for the purpose within the superintendent's enclosure, and retained until the books they respectively describe have been returned by the readers, when the tickets are given up.

The book-presses under the gallery are filled with a large library of reference for the use of the readers, comprising most of the standard works on the various branches of learning, and an extensive collection of dictionaries of all languages, biographical works, encyclopædias, parliamentary histories, topographical works, &c. &c. These books, which are about 20,000 in number, the readers can consult at pleasure without filling up tickets for them.

On each side of the passage from the Entrance Hall, through which the readers enter, officers will be placed, charged with the duty of seeing that no persons pass to the Reading-room who are not provided with the necessary ticket of admission.



BRITISH MUSEUM.

A GUIDE

TO THE

EXHIBITION ROOMS

OF THE


DEPARTMENTS OF

NATURAL HISTORY AND ANTIQUITIES.

PRINTED BY ORDER OF THE TRUSTEES.

1865.

(Price Sixpence.)



THE present "Guide" gives a concise account of the contents of the exhibition rooms in the several departments of Zoology, Minerals, Fossils, Botany, and Antiquities, in the British Museum, and is intended to supply such information as is necessary for the generality of visitors to the collections, in addition to that which is furnished by the labels attached to the various objects.

A Synopsis, which is to be published hereafter, will give a fuller description of these collections, accompanied by scientific and literary notes, and illustrated by wood-engravings.

A. PANIZZI,
Principal Librarian.

BRITISH MUSEUM,
June, 1862.

IN the year 1753 an Act of Parliament was passed (26 Geo. II. cap. 22), enacting that the collections formed by Sir Hans Sloane, as well as the Cottonian and Harleian collections of Manuscripts, should be vested in certain Trustees, and, together with such additions as might be made to them, placed in one general repository, to be there preserved for public use to all posterity. The Trustees were incorporated under the name of "Trustees of the BRITISH MUSEUM," with power to make such regulations as they deemed fit for the preservation and inspection of the collections, the care and custody of which were chiefly committed to the "Principal Librarian," who was to be continually aided in the execution of his duty by such officers as should be appointed for that purpose.

Montague House was purchased by the Trustees in 1754 for a general repository, and the collections were removed to it under the above Act of Parliament. On the 15th of January, 1759, the British Museum was opened for the inspection and use of the public. At first the Museum was divided into three departments, viz., Printed Books, Manuscripts, and Natural History; at the head of each of them was placed an officer designated an "Under Librarian."

The increase of the collections soon rendered it necessary to pro-

vide additional accommodation for them, Montague House proving insufficient. The present by George III. of Egyptian Antiquities, and the purchase of the Hamilton and Townley Antiquities, made it more-over imperative to create an additional department—that of Antiquities and Art—to which were united the Prints and Drawings, as well as the Medals and Coins, hitherto attached to the library of Printed Books and Manuscripts. The acquisition of the Elgin Marbles in 1816 made this department of the highest importance, and increased room being indispensable for the exhibition of those marbles, a temporary shelter was prepared for them. This was the last addition to Montague House.

When, in 1823, the library collected by George III. was presented to the nation by George IV. it became necessary to erect a building fit to receive this valuable and extensive collection. It was then decided to have an entirely new edifice to contain the whole of the Museum collections, including the recently-acquired library. Sir R. Smirke was accordingly directed by the Trustees to prepare plans. The eastern side of the present structure was completed in 1828, and the Royal Library was then placed in it. The northern, southern and western sides of the building were subsequently added, and in 1845 the whole of Montague House and its accessions had disappeared; while the increasing collections had rendered it necessary to make various additions to the original design of Sir R. Smirke, some of them even before it had been carried out. The most extensive addition, however, is that erected in the inner quadrangle under the superintendence of Mr Sydney Smirke (who had some time previously succeeded his brother Sir Robert as architect to the Museum). This new building contains the Reading Room and accommodation for the future increase of the collection of Printed Books.*

In 1827 a fifth department—that of Botany—was created, in consequence of the bequest by Sir Joseph Banks of his botanical collections (besides his library of about 16,000 volumes).

In 1837 the Prints and Drawings were separated from the Antiquities, and became an independent department, and at the same time the Department of Natural History was divided into two, one of Geology, including Palæontology and Mineralogy, the other of Zoology. In 1857 Mineralogy was constituted a separate department. In 1856 the office of Superintendent of the Natural History Departments was created. At the end of the year 1860, the Department of Antiquities was separated into three. At present the Museum is divided into ten departments, viz., Printed Books, Manuscripts, Oriental, British, and Mediæval Antiquities and Ethnography, Greek and Roman Antiquities, Coins and Medals, Botany, Prints and Drawings, Zoology, Palæontology, Mineralogy, each under the immediate care of an "Under Librarian" as keeper.

* See the description of the New Reading Room and Libraries, sold in the Museum, price one penny.

Visitors proceed to the several rooms herein described from the entrance hall, on the western side of which is the principal staircase to the upper floor. Against the wall to the left of the staircase is a marble bust of Charles Townley, Esq., by Nollekens, and a statue by Westmacott of the Hon. Mrs. Seymour Damer, holding in her hands a small figure of the genius of the Thames, sculptured by herself. Between these objects is the doorway to the sculpture galleries. On the eastern side of the Hall are two marble statues: Shakspeare by Roubilliac, and Sir Joseph Banks by Chantrey; between these is the doorway to the Grenville Library.

To inspect the several collections in the order in which they are described in the present Guide, the visitor will ascend to the upper floor by the principal staircase, and enter the exhibition rooms of the Zoological Department. These rooms form part of the southern, the whole of the eastern and part of the northern sides of the upper floor. The Minerals and Fossils which are next described, are contained in the remaining part of the northern side. The Botanical exhibition is displayed in two rooms in the southern front of the building, which are entered by a doorway on the eastern side of the central saloon in the Zoological Department.

Following still the order of the Guide, the visitor will descend the principal stairs to the hall, and enter the Department of Antiquities by the doorway already mentioned, near the south-western angle. The antiquities occupy the whole of the western parts of the ground floor, several rooms connected therewith on the basement, and the western side of the upper floor.

Should visitors wish to proceed at once to any particular part of the exhibition, instead of following the course of the Guide, a reference to the plans of the two principal floors of the Museum prefixed to this work will enable them to do so.

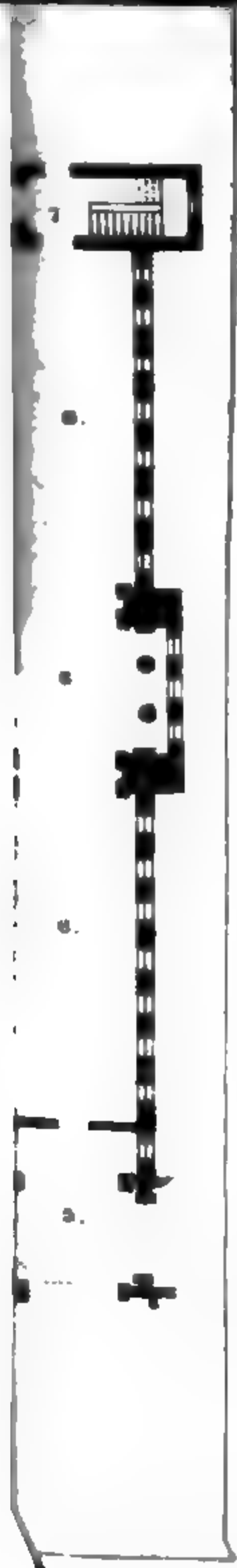
In addition to the parts of the building already indicated, the Grenville room, the Manuscript Saloon and the Royal Library are open to visitors on public days.

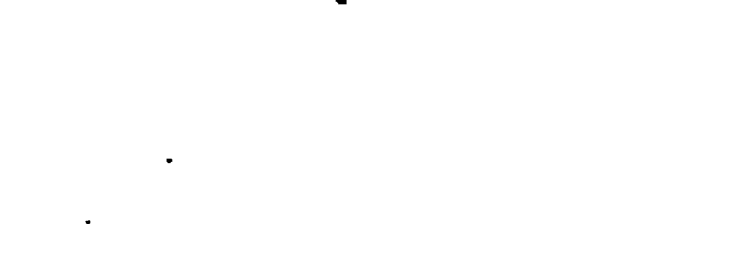
The entrance to the Grenville room is on the eastern side of the hall, under the clock. In this room is deposited the splendid library bequeathed to the nation in 1847 by the Right Hon. Thomas Grenville, a marble bust of whom, by Comolli, stands in a recess on the southern side. Here, as well as in the Royal library, are exhibited various printed books, selected to show the progress of the art of printing, with specimens of ornamental and curious binding.* From the Grenville library the visitor proceeds to the Manuscript Saloon, where selections of manuscripts, charters, autographs, and seals are arranged for inspection.* The visitor next enters the Royal library, and here, besides the printed books already mentioned, are exhibited some interesting and valuable specimens from the department of prints and drawings.*

A. P.

* See the several Guides to these exhibitions, separately printed and sold in the Museum, price one penny each.









THE ZOOLOGICAL COLLECTIONS.

THE collection of Animals is contained in three Galleries, and, for the convenience of exhibition, is arranged in two series. The BEASTS, BIRDS, REPTILES, and FISHES, are exhibited in the Wall Cases. The hard parts of the Radiated, Molluscons, and Annulose Animals, (as SHELLS, CORALS, SEA-EGGS, STARFISH, CRUSTACEA,) and INSECTS, and the EGGS of BIRDS, are arranged in a series in the Table Cases of the several Rooms.*

The names and numbers of the Rooms are placed over the doorways in each apartment, and the numbers of the cases over the glass frames.

The specimens are labelled with the scientific name, the English name when they have one, the country whence they come, and, when they have been presented, with the name of the donor.

The General Collection of MAMMALIA, or Beasts which suckle their young, is arranged in three Rooms, the Hoofed Beasts (*Ungulata*) being contained in the CENTRAL SALOON and SOUTHERN ZOOLOGICAL GALLERY, and the Beasts with claws (*Unguiculata*) in the MAMMALIA SALOON.

1. THE CENTRAL SALOON.

In the WALL CASES of this *Saloon* are exhibited the specimens of the Antelopes, Goats, and Sheep. The Cases between the doorways contain the Bats, or *Cheiroptera*. Some of the larger Mammalia are placed on the floor, such as the Giraffes or Camelopards of North and South Africa, and the Morse or Walrus from the North Sea. Over the Cases of the Antelopes and Bats are placed the horns of the

* For a more detailed and scientific explanation of the Zoological Collection, there is published a series of Catalogues, which may be purchased in the Principal Librarian's Office at the Museum, or at any Bookseller's. A List of these Catalogues, with the prices, is at the end of this Guide.

different species of Oxen, the largest of which are those of the Arnee, or Great Indian Buffalo.

The Antelopes are beasts with hollow horns, and chew the cud; they are chiefly of a sandy colour, and are specially fitted to inhabit extensive plains with tracts of desert; a few of the species live among rocks, where they are as sure-footed as the Goat. They are most abundant in Africa, especially in the southern districts. A few are found in India, while in North America and Europe there is but a single species in each, the Prong-horn in the former, and in the latter the Chamois which frequents the Alps. Among the more interesting species may be pointed out the Water-buck, and Sable Antelope; the Oryx, which, when seen in profile, probably suggested the Unicorn mentioned by the ancients; the Blessbok, Hartebeest, and Sassybe of South Africa; the large-eyed Gazelle, so often referred to by Eastern poets; the Springbok, so called from its springing bounds, when the white fur of its back opens out like a sheet; the Gnu, which at first seems a compound of Horse, Buffalo, and Antelope; the Sasing, or Indian Antelope, with its curious cheek-pores; the Wood Antelopes, with their short horns often concealed amongst a brush of hairs; the Chickara of India, with its four little horns.

The different kinds of Wild Sheep (Cases 9 to 11) from the mountains of Asia, North America, and North Africa: one of the most remarkable is the Bearded Sheep, or Aoudad of Morocco, which has enormous strength in its neck and horns; also the gigantic Argali.

The various kinds of Wild Goats of Siberia, India, and Europe, and some of their domestic varieties (Cases 6 to 8); the Cashmere and Angora Goats, celebrated for the delicate wool growing among their hair, which is manufactured into the finest shawls.

The Giraffes, fitted, by their long legs and necks, and extensile lips and tongues, to browse on the twigs of high trees, while the Antelopes, Goats, and Sheep, with their short necks and blunt lips, browse chiefly on low shrubs, or graze.

The Bats, which have the skin extended between the fingers of their fore-limbs, fly about in the dusk and at night; they feed chiefly upon insects; some of the larger species, often called *Fox-bats*, or *Flying Foxes*, have blunt grinding teeth, and only eat fruit. They are found in Africa, in the islands of the Indian Archipelago and the Pacific, and in Australia, where some of them live in large flocks. The *Horse-shoe Bats* and *Leaf-nosed Bats* have very peculiar physiognomies, from the complicated apparatus on the end of the nose round the nostrils. Though the Bats are generally sombre-coloured, yet a few have brilliantly-coloured furs, such as the little orange Port Essington Bat, and some of the Fox-bats. The Vampyres, or Blood-sucking Bats, are confined to South America; they have a very long tongue, and a deep notch in the lower lip. They attack animals and sometimes even men while sleeping, and fan the victims with their wings. They are of small size, but the wounds which they inflict often continue to bleed after the Bats are satiated, and all wounds are dangerous in a warm climate.

2. THE SOUTHERN ZOOLOGICAL GALLERY.

In the WALL CASES of this Gallery is exhibited the continuation of the collection of the Hoofed Quadrupeds, as the Oxen, Elands, Deer, Camels, Llamas, Horses, and the various species of Swine. Here also are placed the species of Armadillo, Manis and Sloth, remarkable for the length and strength of their claws. On the top of the Wall Cases are the horns of different species of Antelopes, and on the floor are arranged the different species of Rhinoceros from South Africa and India; a small specimen of the Indian Elephant; a specimen of a very young African Elephant, remarkable for the large size of its ears; specimens of the young, half-grown, and adult Hippopotamus from South Africa; and the Wild Oxen from India and Java.

Cases 1 and 2. The Llamas, used as beasts of burden in some parts of South America, and one species furnishes an excellent wool. The wild species are brown, while the domesticated kinds are black, white, or brown, and are often variegated. The Camels, remarkable for their stomachs complicated with cells for holding water, and for their humps, which are stores of nutriment, whereby they are fitted for long journeys across the desert.

Cases 3 to 10. Oxen. Among them may be specified the White Wild Bull from Chillingham Park; the Lithuanian Bison, or Aurochs, which in ancient times inhabited the European forests, but is now nearly extinct, a few only having been preserved by the care of the Russian Emperors; the American Bison, or "Buffalo," which still wanders in great herds over the prairies of North America; the Musk Ox, limited to Arctic America, where, with its peculiar head and feet, it manages to find food even during the long winter of those regions; the Yak of Thibet, the tail of which is used as a fly-flap by the Asiatics, and the curious Nepalese Budorcas.

Cases 10 to 16. The continuation of the series of Antelopes, such as the African Eland, the giant of the group; the Bontebok, with its inscribed sides; the fine striped Strepsiceros, with its spiral horns; the Nylghau, often called the Horned Horse of India; and the Anoa of Celebes. In these Cases are also contained the Thick-skinned Beasts, as the Tapirs of America and Sumatra; the African Swine, with warts on its head, and formidable tusks; the Babyroussa, with its recurved tusks; the social South American Peccaries, with the pore on their backs, emitting a foetid odour. All these animals have muscular and callous noses, which fit them well for grubbing in the ground. The curious Hyrax, one of the species of which is the Coney of Scripture. The Shielded Beasts, as the Manis, or Scaly Ant-eaters of India and Africa, with their curious long claws, which are turned in when they walk, the burrowing Armadilloes of South America, which, when danger threatens, can roll themselves into a ball, covered with their jointed mail, whence they have derived their name. The Aard Vark, or Ground Pig of South Africa, which burrows in ant-hills. The Ant-eaters of South America, which are covered with hair, and have a very long

thread-shaped tongue, which they extend into ant-hills, and, when covered with ants, draw into their mouths. The Porcupine Ant-eater, or *Echidna* of Australia, with its armature of spines, and the Duck-billed Platypus of the same country, often called the Water Mole, as it burrows in the banks of streams, and is a good swimmer. The Sloths of South America, peculiarly organized for a forest life; living entirely among trees, and crawling on the under side of the branches.

Cases 17–30 contain the Deer, Musks and Horses. In the Deer the horns, which, except in the Reindeer, are confined to the males, are deciduous. The Stag and Fallow Deer of Europe, the large Wapiti of North America, the Reindeer and Elk of Northern Europe and America, the *Rusa* and spotted Axis of India, and the Brazilian *Coassus*. The Musks with their peculiar fur and musk bag; they are hornless, and have large canine teeth.

The Horse-tribe with their solid hoofs, such as the Quagga, and the finely-banded Zebras of South Africa; the wild Asses of Asia.

On the floor are specimens of the Indian Rhinoceros, with its thick hide in deep folds, and a single horn on the nose; the African Rhinoceros, the different species of which have two horns on the nose, and smooth hide, without plaits or folds. The Hippopotamus of the African rivers, with its formidable mouth and frightful bulk; the two species of Elephants—the African, with enormous ears, and the Indian, so easily tamed and rendered useful to man. The bulky Nepalese Gour, and the fierce Cape Buffalo, with its front of horn.

3. MAMMALIA SALOON.

In the WALL CASES of this SALOON are arranged the specimens of Handed, Rapacious, Glirine, and Pouched Beasts, and over the Cases are the different kinds of Seals, Manatees, and Porpoises; and arranged in Table Cases are the general collections of Corals.

The Handed or Quadrumanous Beasts occupy Cases 1–20; the Rapacious Beasts, Cases 21–64; and the Glires, or Gnawing animals, Cases 65–81.

Cases 1–20. The Primates or Handed Beasts, exclusively natives of the warmer parts of the globe, and particularly organized for a life among trees. They are often called Quadrumana, from their four extremities having, in most cases, a thumb opposed to the other toes, so that they are able to lay hold, as it were, with four hands. The Monkeys of the Old World are chiefly distinguished by the very slight division between their nostrils. The Chimpanzee and Gorilla of West Africa are black, while the Orangs of Borneo and the Eastern Islands are red-haired. They are often called Anthropoid Apes, from having some resemblance to man, but this likeness decreases with age. They live chiefly on fruits, and from their size and strength are formidable when attacked. The long fore arms of the Gibbons are very useful to them among trees. The *Semnopithec*i, *Cercopithec*i, and *Colobi* of the Old World are Monkeys with long tails; one of the most remarkable is the Proboscis Monkey of Borneo, with its singular long

nose ; here also may be noticed the Entellus, or Sacred Monkey of the Hindoos, which is religiously preserved about their sacred enclosures ; the Douc, with its finely-contrasted colours ; and the Colobi, so called from their forehands wanting the thumb ; of these the most handsome is the Abyssinian Guereza, with long white hairs flowing over its sides and with the white tail contrasting strongly with the deep black fur. The skin of this Monkey is used to ornament the shields of the Abyssinian Chiefs. The Barbary Ape has been introduced on the rock of Gibraltar, and is the only Monkey found in Europe. The Black Wanderoo, with its grey wig, is a conspicuous species found in Ceylon and Southern India.

The Baboons have elongated muzzles, somewhat like dogs, hence their names of Cynocephali or Dog-headed. They are natives of Africa ; the most conspicuous are the Chacma, Anubis, the Tartarin, so frequently represented on the Egyptian monuments, and the Mandrill or Rio-nosed Baboon, from West Africa, one of the specimens being the identical "Happy Jerry," which used to amuse the visitors at Old Exeter Change.

Cases 13-18 contain the American Monkeys, distinguished by the broad space between their nostrils, and by their tails being generally prehensile, which assists them in climbing. Some of these have very long legs, and want the thumb of the forehand ; from their slimmness they are called Spider-Monkeys. The Howlers are so called from the loud cries which they utter at night. This howling is much assisted by a large, peculiar bony chamber, connected with the larynx, and which gives a goitred appearance to their throat. Some of these Monkeys have their bodies covered with long hair, while others are distinguished by a very bushy beard. The Ouistiti Marmozets and little Silky Lion Monkey are noticeable for their delicate beauty ; the Douroucouli, with its large eyes and Lori-like aspect, is strictly nocturnal.

Cases 19 and 20 contain the Lemurs and Loris. The Lemurs take the place of Monkeys in Madagascar, and are handsome soft-furred animals, with convolute tails. They live in trees, and feed on insects and fruits. The Loris are East Indian animals, with large eyes ; they sleep all day, and are very active at night. The Flying Lemurs, or Colugos, have the fore and hind legs connected by an expanded skin, which acts as a parachute, supporting them when leaping from branch to branch. They live on trees in the Indian Archipelago, and suspend themselves by their feet to the branches, back downwards, and thus form a kind of hammock in which they nurse their young.

Cases 21-51 contain the Carnivorous Quadrupeds, distinguished by the sharpness of their teeth, the projections on their molars, and the large size of the canine teeth. They are particularly organized to feed on flesh : most of them catch and kill their prey. The Cats, or Feline Animals, with their retractile claws ; the Lion of Africa and Asia ; the striped Tiger of India ; the spotted Leopards of Africa and Asia, at home among trees ; the fierce Jaguar of South America ; the long-tailed Ounce with its thick fur, found even among the snows of

the Himalaya. The sharp-eyed Lynx with its tufted ears; the Cheetah, or Hunting Leopard, trained in India to bring down game, and for that purpose carried hoodwinked, till an Antelope or other game is in sight, when on the blinders being removed, the Cheetah springs on the animal.

Cases 30 and 31. The Hyenas, noted for their extreme voracity, and the loud howling they make at night; they feed chiefly on carrion.

Case 32. The Civets, which secrete in a pouch a peculiar substance used as perfume. The Genets, Lingsang, Basaris, and Ichneumons prey upon the smaller quadrupeds and birds, and are fond of sucking the eggs of reptiles and birds. The Surikate is readily tamed. Cases 37-42. The Dogs which walk with the claws exposed; the ferocious Wolves hunt their prey in packs; the Jackals wander about at night and feed on carrion: their howling is frightful; the Foxes, with sharp muzzles and bushy tails, are proverbial for their cunning: a species is found in the Arctic regions, which turns white in winter. The African Otocyon and Fennec, with their enormous ears. Of the Dogs, one of the most interesting is the Esquimaux Dog, so indispensable to the northern tribes during their long journeys over the snow. Case 43. The Weasels, well adapted by their slenderness to creep into holes where they find their prey. Some of the best furs are derived from this tribe; in Siberia and North America, the Sable and Ermine are regularly trapped during the winter for their skins. Case 44. The Wolverine, a very ferocious animal, said to master even the large Elk, on which it drops; the Cape Ratel, whose favourite food is honey, in getting which it shows a peculiar instinct; the Badgers, very strong creatures living in holes which they dig in the ground; the Skunks derive their name (*Mephitis*) from the odious smell which they emit when provoked: they are natives of America.

Case 45. The Otters, with their webbed feet and long fish-like bodies, inhabit rivers and lakes and live on fish; the skin of the American Sea Otter is greatly valued by the Chinese as a fur.

Cases 45-50. The Bears are named Plantigrade from walking on the soles of their feet, unlike the Dogs, which are Digitigrade, or walk on their toes. These animals are more frugivorous than carnivorous; but the Polar Bear, the tyrant of the Arctic seas, lives chiefly on fish diet. The tropical Bears have generally short fur and long tongues. Most of the Bears can climb well and balance themselves on the hind legs with ease. The American Raccoon has been called Lotor, or the Washer, from its habit of dipping its food in water before eating it. Case 51. The Coati, with its long snout, which is used for grubbing in the ground; the Ailurus of Nepal, one of the most brilliantly coloured of quadrupeds, a very active creature among trees. Here are placed the Insectivora, such as the Moles, with their strange fore-feet used for digging; the Golden Moles of South Africa, with their refulgent fur, so rare among the Mammalia; the Tanrecs of Madagascar and the Mauritius, which sleep during the intense heats of summer; the Hedgehogs, with their prickles,—they are useful to destroy cockroaches; the Ptilocercus of Borneo, with its long feathered

tail; the *Tupaia* of Java; the long-nosed Elephant-shrews of Africa; the little sharp-nosed Shrews which live on insects and worms; the *Gymnura* of Malacca, the largest of the group

Cases 53-64. The various kinds of Marsupial Animals, so called from the pouch in which the young is so long nurtured; they are only found in Australia and America: among them may be noticed the *Petauri* or Flying Phalangers; the *Cuscus*, natives of New Guinea and the adjacent islands, with their prehensile tails; the dwarf Opossum Mouse and curious-footed *Tarsipes* of King George's Sound. The Koala, often called by the Australian colonists *the Monkey*, the Phalangers; the Kangaroos, with their long hind legs and large tails, so useful to them in their flying leaps; the Rock Kangaroo, and the Tree Kangaroo, with its bear-like aspect. The *Bettongia*, one of which makes a curious nest; the tail-less Wombat with its thick skull; the voracious Tasmanian Wolf and the *Dasyure* or Australian Devil, which worries the sheep of the colonist, the pretty-banded *Myrmecobius*. The Opossums of the New World, some of which feign death, and the curious *Philander*, the young of which climb on their mother's back and twine their tails round that of the parent, for safety.

Cases 65-81 contain the Glires, or Gnawing animals, the mass of which are small-sized; the largest is the *Capybara* of America. Amongst the more remarkable may be indicated, the trowel-tailed Beaver, still found in North America, but very rare in Europe; the *Coypu* and *Ondatra*, whose furs are used in manufactures. Cases 70-72. The Porcupines, so formidably armed with quills. Some of these live among trees and have long prehensile tails; the *Agoutis* and *Pacas* of the New World. Cases 73-76. The Hares, the fur and flesh of which are so useful to mankind; the *Jerboas*, some of which take flying leaps; the Peruvian *Chinchilla*, with its delicate fur; the *Dormice*. Cases 77-80. The Squirrels, with their long bushy tails, chiefly living among trees; the Flying Squirrels, which can vault from tree to tree, assisted by the expansion of the skin of the sides. The Marmots, which pass the winter in a lethargic state, the Mole Rats and Sand Moles burrow in the ground and feed on roots; the Pouched Rats of North America, which have curious cheek pouches, wherein they store their food and carry it to their burrows.

On the tops of the Cases and suspended on the walls, are arranged the collections of Seals, of Porpoises and Dolphins; the Manatees of Jamaica and Western Africa: all mammalia living in the sea. Some of the Seals are much valued for their skins and for the oil derived from their fat. Among the Dolphin family may be noticed the curious *Platanista*, or long-beaked Dolphin of the Ganges.

The GENERAL COLLECTIONS OF CORALS contained in the Table Cases are in progress of arrangement. Tables 1-20 contain the various kinds of Madreporas or Star Corals, as the Sea Mushroom; the Brainstone; the Glove Coral; the Millepore. On the floor is a large mass of one of the corals which forms reefs in the sea, so dangerous to ships. Tables 20-31. The Barbed Corals, which generally assume the form of trees, as the Tree Coral; the Red Coral of com-

merce ; the Gorgonia or Sea Fans ; the Sea-pens, some of which emit a bright phosphorescent light.

EASTERN ZOOLOGICAL GALLERY.

The *Wall Cases* contain the general collection of BIRDS ; the larger *Table Cases* contain the collection of SHELLS of Molluscan animals ; on the top of the Wall Cases is a series of horns of different kinds of Deer and Rhinoceros.

The Wall Cases on the west side of the room, or to the left on entering from the Mammalia Saloon, contain (1-35) the diurnal Birds of Prey ; (31-36) the nocturnal Birds of Prey. Cases 36-42 contain the wide-gaped (fissirostral) Perching Birds. Cases 43-47 contain the slender-billed or tenuirostral Birds ; Cases 48-61, the tooth-billed (dentirostral) Passerine Birds ; Cases 62-73, the strong-billed Conirostral Birds ; Cases 74-83, the climbing or Scansorial Birds. These are all on the west side of the room.

On the east side of the room, Cases 84-106 contain the Gallinaeous Birds ; Cases 107-134, the Wading Birds ; and Cases 135-166 the Web-footed Birds.

Cases 1-35. Raptorial Birds. Some of the most interesting species are, the Condor, or Great Vulture of the Andes, which soars higher than any other bird ; the Turkey Buzzards, or Carrion Vultures, which clear away putrifying carcasses, and are the most useful scavengers in the warmer parts of America ; the Eagles, the most formidable of which are the Harpy of South America and the Wedge-tailed Eagle of Australia ; the Kites, so rapid on the wing ; the true Falcons, which are the most courageous, in proportion to their size, of all the Birds of Prey, and some of which are used in Falconry ; the Secretary Bird of South Africa, with its long legs, which kills venomous snakes, and derives its name from the plumes, like pens, on the side of the head : the above obtain their food during the day. Of the nocturnal Birds of Prey, may be noticed the great Hawk and Eagle Owls ; the Snowy Owl of North Europe and America, often active during the day. The long feathers of the eared Owls must assist in collecting the slightest sound ; the birds themselves glide noiselessly through the air.

Cases 36-83. The Perching Birds, divided into five great sections. Of the wide-gaped section, may be specified the Goatsuckers, which fly about at night, and live on moths and beetles ; the Trinidad Goatsucker, or Fat-bird, is found in caves in South America ; the fat of the young is used in cookery. The Leona Goatsucker of West Africa, with very long feathers appended to its wings, so that it looks like three birds when it flies. Case 38 contains the Swallows and Swifts, which pursue flies on the wing ; their tails and wings are very long, their legs very short. The Esculent Swallow constructs its nest of a substance which when dissolved in soups is esteemed a great luxury in China and elsewhere in the East. Case 39. The Todies, Rollers, Broadbills, and Motmots, living chiefly on insects and fruits ; the plumage of many of these is very showy. Case 40. The Trogons, living

in low damp woods in the tropics, particularly of the New World; one of the most conspicuous is the long-feathered Quezul, a sacred bird among the ancient Peruvians. Cases 41, 42. The Kingfishers, large-billed birds with short tails, living on fish; they are generally of bright plumage. One of the largest and most sombre-coloured is the Laughing Kingfisher of Australia, which lives on snakes and reptiles; the colonists call it the Jackass, from its loud and singular note. Among the tenuirostral Birds may be noticed the Hoopoes and Sunbirds of Africa and Asia; the latter have brilliant metallic plumage, and have often been taken for Humming-birds; they feed on the nectar of flowers and on insects which they find in the tubes of flowers. Case 44 contains the Humming-birds of the New World, which have been named "flying gems." The males are of the most resplendent colours. Among the finest may be mentioned the topaz, garnet-throated, and tufted-necked Humming-birds. The beak in some of the species is of enormous length, while in others it is curiously turned up. The racquet-tailed Humming-bird is a singular species. Their food is minute insects and the honey of flowers. They fly with a humming noise, and never settle on the ground.

Case 45. The Honey-eaters, peculiar to Australia and New Zealand. They have curiously-feathered tongues, which assist them in sipping their food. Cases 46, 47. The Creepers, Nuthatches, and Wrens, most of which can creep up trees, their long hind claws taking a firm grasp of any inequality in the bark. The Nuthatches have great strength in the beak, in this respect resembling Woodpeckers, and, like them, tapping on trees. Cases 48-61. The tooth-billed Passerine birds feed chiefly on insects and grubs. Case 48, the Tailor-birds, forming curious nests of leaves and grass, which they stitch together; the superb warblers and Emu Wren of Australia, and the Lyre-bird or Menura of Australia, the largest of song birds; 49, the Warblers, birds of plain plumage, but famed for their agreeable song; the Black-cap and Nightingale are placed here. Case 50. The Wheatears and Titmice; the latter are very active in flitting from branch to branch and suspending themselves in all kinds of attitudes whilst seeking for insects on trees. Case 51. The American Wood Warblers. Cases 53-55. The Thrushes, some of these have long legs and short tails, such as the tropical Ant-Thrushes; many have brilliant plumage: others of more sombre plumage inhabit Europe and the temperate parts of the world, and are famed for their powers of song. Cases 56, 57. The Flycatchers, so named from their feeding on insects which they capture when flying. The Tyrants of North and South America pursue and catch small birds, as well as insects. One of the most curious is the King Tody of South America, with a finely-coloured and peculiar radiated crest on its head. Cases 58, 59. The Chatterers; many of these are of beautiful plumage and feed on berries and insects; remarkable among them is the white Chatterer, called the Campanero, or Bell-bird, from its note at mid-day in the American forests resembling the convent bell. Case 60-61. Shrikes and Butcher birds; many of these impale insects and small birds on thorns, and hence

their name; some of the Drongos, or Indian forked-tailed Shrikes, have great powers of song.

Cases 62-73. The Conirostral Passerine birds feed chiefly on grain and fruit, but may be called omnivorous. The Crows and Jays; the curious bare-necked Grakles of South America; the gorgeous Birds of Paradise from New Guinea and the adjoining islands, to which they prove a considerable source of revenue. Case 65. The metallic-plumed shining Thrushes; the satin Bower Bird of Australia forms a bower of twigs, which it adorns with feathers and strews with bones and stones, and uses it as a place to play in. The Oxpeckers of Africa with their strong beaks pick grubs out of the skin of oxen and other beasts.

Case 67. The yellow and black Orioles, some of which, like the Cowpen Bunting of North America, lay their eggs in the nests of other birds. Case 68. The Weavers of Africa and Asia, so named from the elegant nests they weave with dried grasses: some of these live in great colonies with the nests under one great cover; the Grosbeaks, particularly the thick-billed Ground-sparrow of the Galapagos; the Tanagers of the New World, remarkable for the gay plumage of the males; the Finches and Buntings, living chiefly on seeds; the Larks, which sing when fluttering in the air; the Crossbills, with the points of the beak crossing each other and giving them great power in tearing pine-cones to pieces to get at the seeds; the Colies of Africa and India, which sleep in companies, suspended by one foot; the African Plantain-eaters. Cases 72, 73. The Hornbills, with their enormous beaks: the females when incubating are imprisoned in the nest and fed by the male. Cases 74-83. The Scansorial Birds, powerful graspers from the arrangement of the toes, two before and two behind; they chiefly live on fruit; the long-tailed Brazilian Maccaws with their naked cheeks; the Australian Parakeets; the Cockatoos; the New Zealand Strigops with its owl-like aspect, and the red and blue Lories of the Indian Archipelago.

Case 77. The Toucans of the New World, with large beaks: one of the most curious is the curl-crested species. Cases 78-80. The Woodpeckers, with their wedge-shaped beaks and bristly-pointed tails; they live on insects and larvæ, which they extract from trees, by pecking with their strong chisel-like beaks, and then insinuating their long extensile tongues. The species are most numerous in America and Asia. Cases 81-83. The Cuckoos. Many of these deposit their eggs in the nests of other birds, which sit upon them and rear the young; the Honey guides of South Africa are so called from guiding the natives to the nests of wild bees; the Golden Cuckoos of South Africa have brilliant metallic green and purple plumage; the Anis are black birds, found in South America and the West Indies. They are very fond of warmth, and live on insects.

On the East side of the room, in Cases 84-106, are placed the Gallinaceous Birds, beginning with the Pigeons; the most conspicuous of these are—the Victoria and great Crowned Pigeons of the East Indian Islands; the Nutmeg Pigeons, feeding on aromatic fruits; the Bronze-

winged Pigeons of Australia; and a Pigeon which has a red spot on the breast, as if it had been shot there with an arrow, and the blood had oozed out. Unlike the other Gallinaceæ, the Pigeons when hatched are bare, and require to be fed by their parents.

Cases 89, 90. The Curassows of South America, some of them with curious crests and knobs on their beak.

Cases 91-93. The Peacocks and Argus Pheasants of Asia and its islands; the rare Crossoptilon from Thibet, and the many-spurred Polyplectrons, with their fine eye-like spots. Cases 94, 95. The Pheasants: the most conspicuous are Lady Amherst's Pheasant from Thibet, the long-tailed Reeves's Pheasant from China. Cases 96-99. The Wild Fowls, which are inhabitants of the Asiatic jungles and woods; the Fire-backed Pheasant, and the Horned Pheasants of North India, with their fine painted faces. Cases 99, 100. Turkeys and Guinea-fowl; the most conspicuous is the Ocellated Turkey of Honduras. Case 100. The Monaul, or Impeyan Pheasants, found on the high mountains of India, where they live on bulbous roots, which they dig up with their large beaks. Cases 101-103. The Partridges and Quails; among the most curious are the Californian and Crested Quails; some of these are found in large flocks, they subsist on seeds chiefly. Cases 104, 105. The Grouse are amongst the most favourite birds of game: some inhabiting snowy regions, change their plumage in autumn to snow-white. Case 105. The Sandgrouse, with their ochrey plumage, inhabit the deserts of the Old World. Case 106. Sheathbills and Tinamous of the New World. The Megapodius group make large mounds, in which they deposit their eggs. The Brush Turkey of Australia also makes large mounds of decaying vegetable substances, in the midst of which its eggs are hatched.

Cases 107-134. The Wading Birds, generally provided with long legs. Cases 107-109. The Ostrich, Emeus, and Cassowaries, the largest of recent birds, incapable of flight, but noted for their powers in running. In Case 108 are specimens of the Apteryx, wingless birds of New Zealand, sleeping during the day, and feeding at night on worms and insects. The remains of the bird called the Dodo, which has been long extinct: the foot in the Case belonged to a specimen in Tradescant's Museum at Oxford: the painting is said to have been made from a living bird, brought from St. Maurice's Island. Cast of the egg of the *Æpyornis maximus*, a gigantic bird, at one time a native of Madagascar. Cases 110, 111, 112. The Bustards and Coursers, quick running birds, inhabitants of the barren parts of Europe, Africa, Asia, and Australia, where they feed on grain, herbage, worms, and insects. Cases 113, 114. The Plovers, Turnstones, and Oystercatchers; the last are so named from their opening bivalve shells, with their bills, to feed on the contents. Case 114. The Trumpeters of South America; one of these is employed to guard poultry from the attacks of hawks. Cases 115-117. The Cranes found on the borders of rivers and marshes, feeding on fish and frogs; some of them famed for the regularity of their migrations; the fine-crested Egrets, with

their delicate white plumes; the Bitterns and Night-Herons; the wide-beaked Boatbill and Spoonbills; the Demoiselles, so named from their graceful and elegant motions. Cases 124, 125. The Storks and Ibises; the Ethiopian Ibis, the mummies of which were preserved by the ancient Egyptians. Cases 127-129. The Godwits, Sandpipers, and Phalaropes; the Avocets, with their very long legs, and upturned or recurved bills; the long-legged Plover, which seems to walk on stilts. Case 130. The Snipes, which feed among marshes, the Painted Snipes of India. Case 131. The Jacanas, with their long toes, enabling them to walk with ease over the floating leaves of water plants; the Screamers of South America, with spines on their shoulders, used in killing snakes. Case 132. The Rails. Cases 133, 134. The Gallinules, which live on the borders of rivers and lakes; one of the most notable, as it is the rarest, is the *Notornis Mantelli* of New Zealand, now nearly extinct. Case 134. The Finfoots of South America and West Africa have curiously lobed feet, and dive like the Grebes.

Cases 135-166. The Web-footed Birds. Case 135. The Flamingos, the longest-legged birds of the group. Ancient epicures regarded their tongues as a most luxurious dish. Cases 136-139. The Geese, such as the Spur-winged Geese, so named from the spurs with which the wings are armed; the Geese feed chiefly on grass and other herbage. Cases 140-142. The Swans, with their long and graceful neck; the Black Swans of Australia, giving the names to one of the districts; the Black-necked Swan of Chili. Cases 143-146. The Ducks: some of these, as the Sea Ducks, have a fin to the hind toe; the spinous-tailed Ducks are found in the warmer parts of the world; the pink-headed is a rare and curious species. Case 150. The Mergansers, natives of the arctic regions, where they feed on fish. Cases 151, 152. The Divers, so named from their powers of diving, greatly owing to the backward position of their legs; the Grebes have often curious tufts of feathers about their heads. Cases 153, 154. The Auks, oceanic birds, found within the Arctic and Antarctic Circles, where they dive after fish and crustacea, on which they feed; they use their scaled wings as oars. Case 154. The Sea Parrots and Guillemots, building on the ledges of precipices overhanging the sea. Cases 155-159. The Gulls and Petrels, marine birds, feeding on fish and other marine creatures; the Albatross has the greatest extent of wing of any bird, and has the most wonderful powers of sustained flight. The Stormy Petrels seem to run on the water, and often feed in the wake of ships. Case 160. The Terns or Sea Swallows, birds of great powers of wing; the Skimmers have curious razor-like bills, the upper mandible being the shortest. Case 161. The Tropic Birds, so called from their homes being in tropical climates. The Darters or Snake Birds have small heads and long necks; they dart into rivers, and spear fish with their sharp bills. Cases 162-166. The Pelicans, Cormorants, and Frigate Birds, some of which have large pouches under their beaks, in which they hold the fish which they catch.

The SHELLS of MOLLUSCOUS ANIMALS are placed in the larger Table Cases across the sides of the room.*

Tables 1-20. The Gasteropods, like the Whelk and Snail, which creep by means of a fleshy surface projecting from the under part of the body and called the foot, with comb-like gills. Some of the more marked are the cones, such as the rare "Glory of the Sea" from the Philippine Islands; the animals of these kill their food by means of poisonous teeth implanted in their beak. 3-13. The Trunk-bearing Mollusca, with the hard teeth in their long proboscis, make perforations in other shells and extract their contents; the Olives, Harps, Persian Carpets, Turnip shells, Mitres, Volutes, and Date shells; the Helmet shells, used in making artificial Cameos; the Wentletrap or Staircase shells, once so celebrated among collectors for their rarity. The Violet shells, which float on the ocean and emit a purple fluid like the Murices, which has been used as a dye. Tables 14-20. The Rostrum-bearing Mollusca, with a long muzzle with tentacles on the sides; as the Apple Snails, which live in ponds in warm climates; the Cowries—one kind is extensively used in place of small coin in Africa and Asia. These all crawl on a broad expanded foot. In Tables 19, 20 are the Strombs and Carrier-shells, which have a compressed foot for leaping. The Carrier-shell has the peculiarity of attaching to the outer surface as it enlarges in size, stones, fragments of other shells, coral and other marine substances, and has been called "the Conchologist" and "the Mineralogist," as shells or minerals preponderated.

Tables 21-24. The Scutibranchous Mollusca, the gills of which consist of lamellæ, forming one or two series on the back of the neck or on the under edge of the mantle round the foot; such as the Trochidæ, the Haliotidæ or Earshells with their pearly lustre; the Fissurellæ or Keyhole limpets; the Limpets with their simple conical shells and the many-valved Chitons, which have a series of eight shelly pieces or "valves" down the back of the animal.

Tables 25-30. The Heterobranchous Gasteropods, with variously-formed respiratory organs. The Bulladæ are placed here, and their curious strong gizzards; the Bubble shells, the Aplysia or Sea Hare, which feeds on sea-weeds and discharges a deep purple fluid when danger approaches; the Helicidæ, or Snails and other allied families, which live on land and have cylindrical retractile tentacles.

Tables 31-48. The Bivalve shells or Conchifera; the animal of these is enclosed between two shelly valves, united by a ligament. Tables 31-38 contain the Siphonophora, which have the mantle closed behind, and furnished with two apertures, the lower for the admission, and the upper for the emission, of the water from the mantle cavity. Some of these, as the Veneridæ and other families, crawl on a compressed foot, while the Cockles have an elongated foot, angularly bent in the middle, and fitted for leaping. Near these, but with a small rudimentary byssiferous foot, are the Tridacnæ, one of

* Models of the animals of most of the families are arranged in the Cases along with the shells.

kill their prey by constriction, twisting the end of their prehensile tail round a tree, and thus increasing their power over the animal when encircled by the folds of their body; their gape is enormous. The Coral Snakes are banded with black and red rings; the Cobra Snakes, which can dilate the skin of the neck so as to form a kind of hood over the head; they are the snakes used by the Indian jugglers. They have large poison-fangs, which are carefully extracted before the performances. The Tree Snakes, called, from the great length of their bodies, the Coach-whip Snakes; one kind has the nose much produced.

Cases 18-23. The TORTOISES and TURTLES. Cases 18, 19. The Land Tortoises live on vegetable substances; the gigantic Indian Tortoise, common on the Galapagos, whence sailors procure them as food. Cases 20-22. The Fresh-water Tortoises live on animal food; some of these cannot withdraw their heads into the cavity of the shell like the other Tortoises. Case 23. The Three-clawed Terrapins live in the rivers of Africa, Asia, and America; they are carnivorous, and eat their food in the water. The Marine Turtles live in the ocean, feeding chiefly on sea-weeds and shell-fish; the Green Turtle, the fat of which is so much relished by the gourmand; the imbricated Turtle, which furnishes the best sort of "tortoise-shell."

Cases 24-26. The CROCODILES and AMPHISBÆNAS. The Crocodiles and Alligators drown their prey, and then devour it; the Alligators are only found in America; the Garial, or long-beaked Crocodile, is peculiar to India, and feeds chiefly on fishes, for taking which its long and slender snout and sharp teeth are well adapted. The Amphisbænas are so called from both ends being nearly equally blunt, which has led to the idea that they could move backwards or forwards with equal ease.

Case 26. The BATRACHIA, such as the Toads, Frogs, and Efts; the Tree-frogs can walk on polished surfaces, and under the smoothest leaves; the Bull-frogs of America, so called from their loud bellowing noise; the horned Toads of Brazil; the Pipa of Brazil, which deposits its eggs in cells on the back of the male, where they are hatched, passing through the form of the tadpole, and escaping as a frog after a certain period; the Siren of Carolina, which looks like an eel, with front legs—it is a truly amphibious animal, with lungs and gills; the Proteus of the dark, subterraneous caves of Carniola, and also a wax model, to show its appearance when alive; the coral-coloured appendages to the head are the gills; it has also lungs. The Mud-fish (*Lepidosiren*) from the Gambia, shaped like an Eel, covered with large scales, and having four elongated fringed filaments on which it supports itself. In summer, when the water in the rivers is dried up, it sinks two or three feet in the mud, and becomes torpid. It is often dug up and eaten. This specimen was formerly exhibited alive in the Crystal Palace.

The Table Cases (1 to 10) contain the Echini, or Sea-eggs, such as the Club-spined Echinus and the Tessellated Echinus; the spines

readily fall off when the animal is dead. Tables 7, 8. Sea Pancakes, so depressed that there scarcely appears to be any room for their internal organs. Many Echini are found in a fossil state, particularly in the chalk. Tables 11-18. The Star-fish, some with five and others with many rays; the rays are easily reproduced when broken or injured. Tables 19-23. The Lizard-tailed Star-fish throw off the ends of their rays when they are handled or put into fresh water. Table 23. The Gorgon's Head, with its many branches, somewhat resembling the Medusa's Head of Mythology. Table 24. The Comatula, or Sea Wigs, the living representatives of the Encrinites, found so abundantly in some rocks. There is a recent Encrinite from the West Indies in a small case at the side of the doorway.

THIRD ROOM CONTAINS THE BRITISH ZOOLOGICAL COLLECTION.

The WALL CASES hold the Vertebrated Animals; the larger species, such as the Whales, Sharks, Tunny, &c., are suspended on the Walls, or placed on the tops of the Cases.

The TABLE CASES contain the Eggs of the Birds; a series of British Annulose Animals, to illustrate the arrangement of the British Insects, Spiders and Crabs; the Collections of the Shells and external skeletons of British Molluscs and Radiated Animals.

In the Wall Cases 1-9 are the British MAMMALIA. Cases 10-30 contain the Birds. Among these are specimens of two species, which have now become extinct in these islands: the Capercaillie or Wood Grouse, and the Great Auk; in the bottom of the Case is a Collection of the Nests of the smaller British Birds. Case 31. The British Reptiles. Cases 31-43. The British Fishes. In Table Case 1 are the Eggs of British Birds; Table Cases 2, 3, the British Annulose Animals, such as Insects, Spiders, and Crustacea; Cases 5 and 6, Shells of British Mollusca; and Case 8, the hard parts of British Radiated Animals.

FOURTH ROOM.

The WALL CASES round the Room contain the stuffed collection of exotic bony Fish, at present under arrangement. The TABLE CASES contain select specimens of Annulose Animals, to exhibit their systematic arrangement*.

Wall Cases 1-13. Spiny-rayed Fish, such as the Perches; the Flying Gurnards, with their large pectoral fins; the Chætodons, some of which can shoot a drop of water at their prey; the Mackerel and Tunny Tribes, affording an important article of food, the Pilot fish, which follows in the wake of ships along with the Shark, the Sword-

* The General Collections of Insects and Crustacea are preserved in Cabinets. They may be seen by persons wishing to consult them for the purpose of study (by application to the Keeper of the Zoological Collection) every Tuesday and Thursday. To prevent disappointment, it is requested that persons wishing to see those Collections will apply two days previous to their intended visit.

fish, with its long pike-like nose ; the Dolphins, which change colour so rapidly when they are dying ; the Surgeon fish, armed with a lancet-like spine on the side of its tail ; the Wolf fish, able to crush the hardest shells ; the Gobies, which make a nest of sea-weeds, &c. The Anglers or Fishing Frogs, with their enormous head and mouth ; the Rock fish, so many of which are gaily coloured when alive. They have thick fleshy lips.

Wall Cases 14-19. Soft-rayed Fish, such as the Carp, and other fresh-water fish ; the voracious Pikes ; the bony Pikes of the American rivers, armed with coats of mail like plates of ivory ; the Siluroid fish, many of which are armed with rows of plates. The Thunder fish of the Arabs is one of these, which can communicate a galvanic shock ; the Salmon and Trouts peculiar to the Arctic and North temperate regions. The Herrings, the Cod and Haddock family—so useful to man as food, and all of them swimming in great shoals ; the flat-fish, such as Turbots and Flounders, with compressed bodies : they lay on the white side at the bottom of the sea. The Lump-fish and the Eels are in Case 22.

Cases 23, 24. The Sea-horses ; the Globe fish, covered with spines : they can puff themselves up with air.

Cases 25, 26. The File-fish, with small teeth and a hard skin ; the Coffin fishes, with a hard horny skin, formed of six or eight-sided plates.

On the tops of the Cases are some specimens of the larger Fish ; the Sudis gigas of Guiana, the largest fresh-water fish ; the Flying Sword-fish ; the pike of a Sword-fish forced through the oak timber of a ship, these fish swimming with great force.

Tables 1-12. Insects such as the Coleoptera, or Beetles ; the Leaf beetle, or Mormolyce of Java ; the Scarabæus, esteemed sacred by the Egyptians ; the large African Goliath Beetles ; the Fire-fly of the West Indies ; the Weevils, as the Diamond Beetle of Brazil ; the long-horned Beetles, such as the Harlequin Beetle ; the Tortoise Beetles ; the Lady-birds, so destructive to the plant-lice. Orthopterous Insects, such as the Praying Mantis, with their eggs ; the Walking Sticks and Leaf insects, resembling leaves and twigs of trees ; the Crickets. Neuropterous Insects, as Dragon-flies ; Ant-lions, the larvæ of which form pits to catch insects ; the White Ants, so destructive in the tropics. Hymenopterous Insects, as the Ichneumons, Ants, Wasps, and Bees, the most interesting of all the orders on account of the curious habits and strange instincts and powers of its members. The Lepidopterous Insects, such as the Butterflies, Hawkmoths, and Moths ; the Hemiptera and Homoptera, with their strange forms ; the Diptera, such as the Gnat and the Breeze. The Tsètse of South Africa, a fly which destroys horses and domestic cattle.

Tables 11, 12. The Spiders, as the Mygale, or Bird-catching Spider ; the Mining Spiders, which dig holes in clayey banks, and close them by a door hanging with a hinge ; the Scorpions ; the Ticks, one of which is parasitic on the Rhinoceros. The Centipedes and Millipedes, so called from the great number of their feet.

Tables 13-21. Crustacea, such as the Land Crabs of the West Indies; the Hermit Crabs, which live in shells; the Robber Crab or Tree Lobster, which climbs the cocoa-nut trees to get at the nuts; the Lobsters and Cray-fish; the Glass Crabs found in the tropical parts of the ocean; the King Crabs of America and the Chinese seas.

FIFTH ROOM.

The WALL CASES contain the exotic Cartilaginous fish, such as the voracious Sharks; the Rays; the Torpedo or Numb-fish, which defend themselves by means of a galvanic-like apparatus in their bodies, the Sturgeons of the Russian and American rivers; the curious-snouted Polyodon of the Mississippi. On the tops of the Cases are the saws of various Saw-fish, and specimens of the larger Cartilaginous fish, and some of the larger Sponges, such as Neptune's Cup. In the Table Cases are exhibited various kinds of Sponges which belong to an extensive class of living beings, mostly microscopic, in which the distinctive character of the Animal or of the Vegetable is not fully developed.

JOHN EDWARD GRAY.

LIST OF PORTRAITS

SUSPENDED ON THE WALLS OF THE

EASTERN ZOOLOGICAL GALLERY.

First Compartment. Beginning on the left from the Mammalia Saloon.

1. KING JAMES I. On pannel. *Presented by Dr. A. Gifford.*
2. KING HENRY VIII. On pannel. *Presented by Dr. A. Gifford, in 1758.*
3. OLIVER CROMWELL. "A copy from Mr. Cromwell's original, grandson to Hen. Cromwell, L^d. L^d. of Ireland. 1725." *This Portrait came with the Cottonian Library.*
4. ELIZABETH PRINCESS PALATINE, granddaughter of James I., by Michael Mierevelt. } *Presented by*
5. KING EDWARD III. On pannel. } *Dr. A. Gifford.*
6. KING GEORGE I. *From the Old Cottonian Library.*
7. ELIZABETH QUEEN OF BOHEMIA, daughter of James I., by Michael Mierevelt. } *Presented by*
8. KING HENRY VI. On pannel. } *Dr. A. Gifford.*
9. OLIVER CROMWELL, by Walker. *Bequeathed, 1784, by Sir Robert Rich, Bart., to whose great grandfather, Nathaniel Rich, Esq., then serving as a Colonel of Horse in the Parliament Army, it was presented by Cromwell himself.*
10. KING JAMES I. *Presented by Mr. Cook.*

11. MARY QUEEN OF SCOTS, "æet. 42." On pannel. *Presented by Lieut.-Gen. Thornton.*
12. KING WILLIAM III. *Presented by Dr. A. Gifford.*
13. WILLIAM DUKE OF CUMBERLAND, by Morier. *Presented by Lieut.-Gen. Thornton.*
14. JAMES DUKE OF MONMOUTH. *Presented by Dr. A. Gifford.*
15. KING RICHARD II. *Presented, in 1766, by John Goodman, Esq., of the Middle Temple.*
16. QUEEN ELIZABETH, by Zuccherò. *Presented by the Earl of Macclesfield, 1760.*
17. MARY QUEEN OF SCOTS.
18. KING GEORGE II., wh. l., by Shackleton. *Painted for the Trustees.*
19. QUEEN ELIZABETH. "Anno Dñi 1567." On pannel. *Presented by Lord Cardross, 1765.*
20. MARGARET COUNTESS OF RICHMOND. *Presented by Dr. A. Gifford.*
21. KING CHARLES II., by Sir P. Lely. *Presented by Dr. A. Gifford.*
22. KING HENRY V. On pannel. *Presented by Dr. A. Gifford.*
23. KING EDWARD VI. *Presented, in 1768, by Mrs. Mary Macmorran.*
24. CAROLINE, QUEEN OF GEORGE II., by Jarvis. *Presented by Lieut.-Gen. Thornton.*

Second Compartment.

25. DR. ANDREW GIFFORD, by Russel, 1774. *Bequeathed by himself, 1784.*
26. REV. DR. THOS. BIRCH, painted in 1735. *Bequeathed by himself.*
27. JAMES, 1ST DUKE OF CHANDOS, wh. l. *Presented by James Farquharson, Esq.*
28. HUMPHREY WANLEY, Librarian to the Earl of Oxford. *Presented by Herbert Westfaling, Esq.*
29. CLAUDIUS JAMES RICH, Esq., born 1787, died at Shiraz, 1821. Resident of the English East India Company at Bagdad from 1808 to 1821, whose collection of MSS., Medals and Antiquities, is placed in the British Museum. *Presented by his Widow.*
30. JOSEPH PLANTA, Esq., F.R.S., Principal Librarian of the British Museum, from 1799 to 1827, by T. Phillips, R.A. *Presented by the Right Hon. Joseph Planta, G.C.H.*
31. SIR HANS SLOANE, as "President of the Royal Society." Half length. "Step". Slaughter pinx. 1736."
32. SIR HANS SLOANE, wh. l., seated.
33. DR. JOHN WARD, of Gresham College. *Presented by T. Hollis, Esq.*
34. DR. MATTHEW MATY, 2nd Principal Librarian of the British Museum, by Dupan. *Bequeathed by himself, 1776.*
35. ABRAHAM REES, D.D., F.R.S., by J. Lonsdale. *Presented by Joseph Parkes, Esq.*
36. MAJOR-GENERAL HARDWICKE, by W. Hawkins. *Presented by Dr. J. E. Gray.*
37. SIR HANS SLOANE, by Murray.

38. DR. FRANCIS TURNER, BISHOP OF ELY.
 39. ROBERT EARL OF OXFORD, by Sir G. Kneller. *Presented, in 1768, by the Duchess Dowager of Portland*
 40. SIR ROBERT COTTON. *Presented, in 1792, by Paul Methuen, Esq., of Corsham.*
 41. SIR JOHN COTTON. *From the Old Cottonian Library.*
 42. RT. HON. ARTHUR ONSLOW, Speaker of the House of Commons, wh l. *Presented by Admiral Onslow.*
 43. SIR THOMAS COTTON. *Presented by his descendant, Mrs. H. M. Bowdler, 1826.*
 44. SIR ROBERT COTTON, A.D., 1829. *From the Cottonian Library.*
 45. EDWARD EARL OF OXFORD, by Dahl. *Presented, in 1768, by his daughter, the Duchess Dowager of Portland.*
 46. HUMPHRY WANLEY. *Presented by the Earl of Leicester, in 1796, afterwards Marquess of Townshend and Earl of Leicester. "Hunfrædus Wanley Coventriensis, 1717."*
 47. REV. DR. THOMAS BIRCH.

Third, or Central Compartment.

48. PETER I., EMPEROR OF RUSSIA, "from an original, drawn by Klingstad, in the possession of the Earl of Hertford, 1725; then Ambassador at Petersburg." *From the Old Cottonian Library.*
 49. PEDIGREE OF THE CORNARO FAMILY.
 50. STANISLAUS AUGUSTUS I., KING OF POLAND. } *Presented by the*
 51. CHARLES XII. OF SWEDEN. } *Rev. A. Planta.*
 52. A HUNTING PIECE, by John Baptist Weenix.
 53. LOUIS XIV. *Presented by the Rev. A. Planta.*

Fourth Compartment.

54. LORD CHANCELLOR BACON. *Presented by Dr. A. Gifford.*
 55. AN UNKNOWN HEAD, in ruff and beard; on pannel; "Ætatis suæ 59, 1608."
 56. JOHN DUKE OF MARLBOROUGH.
 57. WILLIAM COURTEN, Esq, when young, inscribed "Gul Courten Arm."
 58. ANDREW MARVEL. *Presented by Robert Nettleton, Esq, Governor of the Russia Company.*
 59. ADMIRAL LORD ANSON. A copy from the Picture at Wimpole. *Presented, in 1814, by the Earl of Hardwicke.*
 60. ARCHBISHOP USHER. *Presented by Dr. A. Gifford.*
 61. DR. THOMAS BURNET. "Ad vivum pinxit Romæ Ferdinand, 1675." *Bequeathed by Matthew Waters, Esq, 1788.*
 62. HENRY STERBING, D.D. "Jos. Highmore, pinx. 1757." *Presented by his grandson Henry Stebbing, Esq., 1813.*
 63. SIR HENRY SPELMAN. *Presented by Dr A. Gifford.*
 64. AN UNKNOWN HEAD, a scull in the right hand; on pannel; "Ætatis suæ 24. A. 1569."
 65. SIR WILLIAM DUGDALE.

66. WILLIAM CECIL, LORD BURGHLEY. On pannel. *Presented by Dr. A. Gifford.*
67. MATTHEW PRIOR, by Hudson, from an original of Richardson. *Presented by the Earl of Besborough, 1775.*
68. PORTRAIT OF J. RAY, M.A., the Naturalist, by Mrs. Beale. *Bequeathed by Sir William Watson.*
69. WILLIAM CAMDEN. On pannel. "*Ætatis LVIII. MDCIX.*"
70. SIR ISAAC NEWTON, by Vanderbank. *Bequeathed by John Hatsell, Esq., Clerk of the House of Commons. 1821.*
71. JOHN RAY, M.A., the Naturalist. *This Portrait belonged to Sir Hans Sloane.*
72. JOHN SPEED, the historian. On pannel.
73. ARCHBISHOP CRANMER, "*Anno etatis 57, Julij 20,*" by Gerlach Flicke.* "*Gerlacus fliccius Germanus faciebat.*" On pannel. *Presented, in 1776, by John Michell, Esq., M.P., of Bayfield Hall, Norfolk.*
74. WILLIAM SHAKSPEARE. *Presented by M. Maty, M.D.*
75. GEORGE BUCHANAN. A small portrait on pannel. "*Ætatis 76. Año. 1584.*"

Fifth Compartment.

76. VOLTAIRE. *Presented by M. Maty, M.D., 1760.*
77. VESALIUS, on pannel, by Sir Antonio More. *This Portrait belonged to Sir Hans Sloane.*
78. AN UNKNOWN PORTRAIT. *Presented by Dr. A. Gifford.*
79. A PORTRAIT (called CHARLES I., when Prince). *Presented, in 1759, by Mrs. Elizabeth Gambarini.*
80. ANNA MARIA SCHURMAN, by John Lievens.
81. SIR FRANCIS DRAKE.
82. POPE CLEMENT X.
83. SIR ANTONIO MORE. On pannel. *Presented by Dr. A. Gifford.*
84. COSMO DE' MEDICI and his SECRETARY BARTOL. CONCINI. A copy from Titian. *Brought from the Old Cottonian Library.*
85. MARTIN LUTHER, a small wh. l. on pannel. "*D. Martinus Luter, 1546, 18 Febr. Ætatis 63. iaer.*"
86. PRINCESS MARY, afterwards Queen. "*Maria Princeps. Año Dom. 1531.*" "*I. B.*" initials of the painter. *Presented by Sir Thomas Mantel.*
87. GEORGE, TENTH AND LAST EARL MARISCHAL OF SCOTLAND. On copper; painted at Rome, 1752, by Placido Costanzi. *Presented by Lord Glenbervie.*
88. JEAN ROUSSEAU, employed in the Paintings of Montague House. *Presented by Mrs. Woolfryes, 1757.*
89. CAPT. WILLIAM DAMPIER, by Murray. *It belonged to Sir Hans Sloane.*
90. CARDINAL SFORZA PALLAVICINI, 1663. *Presented by Smart Lethieullier, Esq.*

* Gerlach or Gerbertus Fliccius. See Walpole Anecd. of Paint., by Dallaway, 8vo., Vol. I., 105, note.

91. ULYSSES ALDROVANDI, by Giorgione. *It belonged to Sir Hans Sloane*
92. AN UNKNOWN PORTRAIT of a Gentleman in a ruff and long beard :
"Ætatis suæ 66, An. Dom. 1590." On pannel.
93. ISABELLA, Infanta of Spain.
94. ST. EVREMOND. *Presented by M. Maty, M.D.*
95. SIR PETER PAUL RUBENS.
96. LANDSCAPE by Wilson.
97. JOHN GUTTENBERG, Printer. *Presented by Paul Vaillant, Esq.*
98. HENRY FREDERICK, PRINCE OF ORANGE. *Presented, in 1782, by Lord Fred. Campbell.*
99. JOHN LOCKE. *Presented by Matthew Maty, M.D.*
100. GOVERNOR HERBERT, by Devis. *Presented by Admiral Page.*
101. JAMES PARSONS, M.D. "Ætat. 60 anno quo Benj. Wilson pirxit, 1762." *Bequeathed by Dr. Knight, 1772.*
102. JOHN WALLIS, D.D., the Mathematician.
103. MARY DAVIS, an inhabitant of Great Saughall in Cheshire, taken 1668, "ætatis 74." At the age of 28 an excrescence grew upon her head, like a wen, which continued 30 years, and then grew into two horns, one of which the profile represents.
104. SIR JOHN DODERIDGE *Presented by Dr. A. Gifford*
105. DR GOWIN KNIGHT, 1st Principal Librarian of the British Museum, by Benj. Wilson. *Bequeathed by Dr Knight, 1772.*
106. FRANK OF BORSALIA, EARL OF OSTERVANT, who died in 1470
107. ALGERNON SIDNEY.
108. ALEXANDER POPE. *Presented by Francis Annesley, Esq.*
109. UNKNOWN PORTRAIT, t. Cha. II.
110. PHILIP DORMER, EARL OF CHESTERFIELD, by Ramsay, 1765.
Presented by Sir Thomas Robinson, Bart in 1777.
111. RICHARD BAXTER. *Presented by Dr. A. Gifford, 1760.*
112. SIR HENRY VANE, JUN. *Presented by Thomas Hollis, Esq.*
113. LODOWICK MUGGLETON, "Aged 66, 1674."
114. THOMAS BRITTON, the musical small-coal man, "Ætat. 61, 1703."
By Woolaston
115. MR. GEORGE VERTUE, the Engraver, "Æt. L. 1733." *Presented by his widow, 1775.*
116. ROBERT CECIL, 1st EARL OF SALISBURY. On pannel *Presented by Dr. A. Gifford.*

W. H. CARPENTER.

* The following Portraits, formerly Nos. 61, 84, 85, 87, 107, and 108, viz Geoffrey Chancer, 1400, a small whole length on pannel, a Limning of Frederick III of Saxony, by Lucas Cranach; the Portraits of Moliere, Corneille, and an unknown head by Dotson, all on pannel with the Portrait of a Pope or Cardinal; on account of their diminutive size, have been transferred to the Print Room.

GALLERY OF MINERALS AND FOSSILS,

CALLED THE

“NORTH GALLERY.”

SITUATED in the upper story of the Building, the North Gallery is entered either from the lobby at the north end of the Gallery of Antiquities, or from the lobby at the corresponding end of the Bird Gallery. The rooms into which the North Gallery is divided are numbered I. to VI., and the numbers will be found over the doorways. The floor of the Gallery is occupied by Table Cases, which, in the Rooms I. to IV., contain the collection of Minerals; and, in Rooms V. and VI., are devoted to the fossil remains of Invertebrate Animals. The Wall Cases throughout the Gallery are occupied by—

FOSSILS.

The Fossil remains are arranged partly in Zoological order and partly in Geological sequence; thus, the species of the natural families, such, for example, as the *Ammonitidæ* (shells allied to the Pearly Nautilus), and *Terebratulidæ* (Lamp-shells), are grouped together; but each family commences with the most recent examples of the group and terminates with those of the older rocks. The series of remains of *Vertebrata*, or animals with a back-bone, commences with the Fishes in Room II., is continued, on the walls facing the windows, to the last Room (No. VI.), and there returns in the Wall Cases near the windows, to terminate in Room III.

Some of the smaller objects belonging to this series will be found in the Table Cases under the windows. In the Lobby, between the Bird Gallery and the Gallery of Minerals and Fossils, is a restored model of the shell of an extinct Fossil Tortoise, of gigantic size, from the Siwalik Hills, in India. Portions of the shell and of other parts of the skeleton of several different individuals of this species of Tortoise (*Megalocheilus atlas*), are deposited in Case 2 of Room III., and it is of casts from some of these portions that the restored model is, in a great measure, composed.

ROOM I.

FOSSIL PLANTS.—The upper part of Case 1 contains Vegetable impressions called "*Fucoids*," from their resemblance to Sea-weeds (*Fuci*). They are found in rocks of all ages, and are almost the only Fossils met with in the very oldest strata. The lower part of the same case contains plants with small whirls of leaves (*Asterophyllites*), from the Coal-shale.

Case 2 The upper part contains Coal-plants, called *Calamites*, with jointed stems and leaves in whirls, resembling the recent "Mare's-tail" (*Equisetum*), in appearance, the plants called *Vertebraria*, from the Indian Coal-field of Burdwan, and those termed *Glossopteris*, from the Coal-beds of New South Wales. This Case also contains some fern-like plants (*Sphenopteris*), from the English Coal.

Case 3 contains principally British Coal-plants. Those of the upper part, called *Lepidodendrons*, from their scaly bark, resembling the recent Club-mosses (*Lycopodiaceæ*); but they attained the size of forest-trees. Examples of the foliage and fruit of these plants, contained in nodules of clay ironstone, are placed in the next Case. The lower part of Case 3 is filled with Fossil Ferns, obtained from the shales overlying beds of Coal.

Case 4. In the upper part are arranged portions of the trunks of Fossil-trees, with regular furrows and impressions, called *Sigillaria*. They are found in great numbers in most coal-fields, frequently retaining the erect position in which they grew.

The Fossils named *Stigmaria*, in Case 5, are the roots of the *Sigillaria*. They occur in the fire-clay, beneath seams of coal. The example over the Gallery Door originally measured 26 feet in length.

The lower part of Case 4 contains, 1. Fossil Plants of the Kentish-Rag and Wealden strata, including a plant related to the Dragon-tree of Teneriffe; *Dracana Benstedii*, from the Iguanodon Quarry at Maidstone. 2. Silicified stems of Palms from the West Indies. 3. Palm-leaves and palm-like Fruits (*Nipadites*), from Brabant, the wood of which was bored by a species of ship worm (*Teredina*, now extinct).

Over Case 5 are placed the silicified stems of *Mantellia*, plants related to the recent *Cycas*, and called "petrified crows' nests" by the Portland quarrymen. Leaves of similar plants may be seen in the Case below. Some of the Fir-cones in this case are from the cliffs on the coast of Norfolk, and belonged to the Spruce Fir, a species which had become extinct in Britain, and has been reintroduced in modern times.

The small Table Case under the window contains leaves of Dicotyledonous Plants, from the Tertiary Limestone of Oeningen.

The slabs of Sandstone on the North Wall of this Room, with the tracks of an unknown animal, called *Chirotherium*, are, that on the left, from the quarries of Hildburghausen, in Saxony; and that in the centre, from Stouton Hill quarry, near Liverpool (the latter presented by J. Tomkinson, Esq.). On the right hand are placed slabs

also supposed to be of the New Red Sandstone formation, with equally remarkable impressions of various dimensions, called *Ornithichnites*, being regarded as the foot-marks of birds. They occur in the Sandstone beds near Greenfield, Massachusetts, at Turner's Falls, in the Connecticut River.

ROOM II.

The classification of the *Fossil Fishes*, arranged in this room, is chiefly in accordance with that proposed by M. Agassiz, in his great work, entitled "*Recherches sur les Poissons Fossiles*," with some modifications founded upon the later systems proposed by Professors Müller and Owen. The series commences with the *Placoid Fishes*, or those of the Shark and Ray tribes, in which the skin is protected by rounded (often star-shaped) and very hard scales, having frequently a raised point, and sometimes a thorn-like prickle in the centre, as may be seen in the scales of the Thornback and some other fishes of the Skate tribe. The upper division of the tail is prolonged beyond the lower lobe, and is supported by a continuation of the vertebral column—a form of tail which is termed *Heterocercal*, and which is most commonly found in all the orders of fishes of the middle and older Geological formations; but which (if we except the Sharks and Rays) is rarely met with in the existing species of fishes, in which the "homocercal" tail, or that with the two lobes equal, prevails.

The skeleton of the *Placoids* being more or less gristly, and in the same degree perishable and incapable of fossilization, the remains of those fishes consist chiefly of the defensive spines, scales, and teeth; these objects, being mostly of small size, will be found in the Cases under the windows, and in Case 7 at the end of the room.

The Fishes called *Ganoids* have derived their name, and the character of their order, from the lustre of their very hard, enamelled scales; and it is by these parts that they are chiefly represented in the fossil state. The most common form of scale in this order is the rhomboidal, but the pattern of the external markings varies in almost every species.

GANOID FISHES range from the newest Silurian strata upwards; are most abundant in the lower Oolitic formations, diminish in the cretaceous beds, and are reduced to very few genera existing at the present time.

The order is commenced in Wall Case No. 1, by the *Cephalaspides*, a family peculiar to the Devonian period. The species of which it is composed were fishes in which the body was protected by large bony plates, was convex above, and flat beneath; the pectoral fins were represented by large bony appendages, situated close behind the head; and the tail was tolerably long, tapering, and furnished with small scales. The second family of the order, the *Cælacanthi*, so called from the spines of their fins being hollow, occupy the compartments 3 to 5 of the same Wall Case. In the 6th compartment are arranged the *Dipterines*, the third family, including fishes of the Old Red Sand-

stone and Coal formations, having the body protected by rhomboidal scales, and provided with two back fins, as well as two anal fins. The specimens exhibited are chiefly from Scotland.

The fourth family, the *Sauroids* (see compartments 7 to 11), contains fishes which exhibit both the uneven-lobed and the even-lobed structure of tail, and is divided accordingly into two minor groups: the *Sauroids* have conical teeth mixed with minute prickly teeth. The scales vary considerably in form. This family presents living examples in the Bony Pikes (*Lepidosteus*) of the rivers and lakes of North America, and in the Bichurs (*Polypterus*) of the Nile. The *Sauroid* family is represented by numerous extinct species ranging through nearly all geological strata down to the Devonian.

The Ganoid family called "*Lepidoids*" (see compartments 12 to 19) have the same rhomboidal scales as the Bony Pikes, but in general form they are shorter and have a greater vertical diameter; the teeth are of one kind only, and of a more or less conical form.

The last family of the fishes with ganoid scales is the *Pycnodonts*, of which all the principal genera will be found in compartments 20 and 21. Like the members of the preceding group, these fishes have a short, high, and compressed form. Their teeth are usually large, rounded, and with low crowns admirably fitted for crushing shell-fish. Many of the species are from the Jurassic (or Oolitic) rocks; some are from the Chalk, and a few extend into the Tertiary formations, but there are no known living species.

In the preceding two great divisions of Fishes many of the families of which they are composed are extinct, and a very large proportion of the species is confined to the geological strata beneath the Chalk, whilst those which now come under consideration belong entirely to the Chalk and Tertiary formations, and the families have living representatives. They form two important sections—the *Ctenoids* and the *Cycloids*. The *Ctenoids*, which are distinguished by their scales being serrated, or finely notched at the free edge, are arranged in compartments 22 to 26: the common Perch is a good example of this group. The *Cycloids* occupy the compartments 27 to 36. Their scales have the edges smooth. The Fishes of the Mackerel tribe (*Scomberidæ*), of the Carp tribe (*Cyprinidæ*), of the Pikes (*Esocidæ*), and the Herrings (*Clupeidæ*), may be noticed as forming the more important families of this division.

ROOM III.

Excepting the two Cases 7 and 11, the whole of the Wall Cases in this room are devoted to Reptilian remains; and amongst them may be first noticed the *Dinosauria*, which group contains the largest terrestrial species, such as the *Iguanodon* and *Megalosaurus*. In the Middle Case (No 9), on the north side of the room, are arranged the remains of the gigantic *Iguanodon*: firstly, and in the centre, the large slab of Kentish rag from Mr. Bensted's quarry near Maidstone, containing a great portion of the skeleton of a young individual; to

the right of this will be found portions of the skull and lower jaw, and the teeth of different specimens of the same species; and to the left, extending to Case 8, are nearly all the more characteristic parts of the skeletons of various Iguanodons, chiefly from the Wealden formation at Tilgate, and in the Isle of Wight. These specimens are mostly from the collection of the late Dr. Mantell. The remainder of the Case to the left (No. 8) is occupied by the remains of other gigantic reptiles from the Wealden and upper Oolitic formations, including the *Megalosaurus* and *Cetiosaurus*. On the right of the centre (Case No. 10) are the Crocodilian remains; among the specimens may be noticed the slender-snouted Crocodilians, in which the vertebræ are bi-concave, including the *Teleosaurus Chapmanni*, from the Lias of Whitby, and other *Teleosauri* from the Lias and Oolites of Germany and France. On the lower shelves will be found the remains of the *Hylæosaurus*, including the large block from Tilgate Forest, discovered by Dr. Mantell, which contains a considerable series of vertebræ, dermal spines, and other parts of this singular reptile. Among the Crocodilians with the ordinary form of vertebræ, the body, or central part, being concave in front and convex behind, attention may be directed to the skull of the *Crocodylus Toliapicus*, mentioned by Cuvier as the "Crocodile de Sheppey," and a smaller Crocodile skull, which, like the last, is from the London Clay of Sheppey, and received the name of *Crocodylus Spenceri* from Dr. Buckland. The most gigantic Crocodilian remains hitherto found are those from the Siwalik Hills, which are here arranged in the three divisions at the right hand of the Case; they include both examples of the true Crocodiles, and of the long and slender-snouted Gavials.

The Reptilian series is here interrupted by a collection of Bird remains, which occupy the Wall Case No. 11 at the end of the room. They are from New Zealand, and were found in a deposit which there are good grounds for regarding as of very recent origin. Part of the series was collected by Mr. Percy Earl, in the Middle Island, and the remainder by Mr. Walter Mantell in the North Island. These Bird remains are referred by Professor Owen to several species, and, indeed, to distinct genera of Birds, some of which are still living in New Zealand, whilst others are, most probably, extinct. Amongst the living species may be noticed the *Notornis Mantelli*, a very large species of the Rail family. The first indication of this bird was given by some fragments of the skull found with remains of other birds, in superficial deposits of New Zealand, by Mr. W. Mantell. The living bird was subsequently discovered by Mr. Mantell in the middle island of New Zealand, and the specimen which he obtained is deposited in the Museum.* The greater portion of the bones, as determined by Professor Owen, belongs to a genus of birds to which the Professor has applied the name *Dinornis*: the birds of this genus were wingless, of large size, and some of gigantic proportions. The *Dinornis giganteus* (of which there are numerous parts of the skeleton in the collection)

* It will be found in the Bird Gallery.—See Case No. 133.

must have been from ten to eleven feet in height. In the *D. elephantopus* the bones of the legs are as thick as those of the *D. giganteus*; but they are much shorter. Two legs of this last-mentioned bird, and an entire skeleton of the *D. elephantopus*, will be found, set up, in Room No VI.

To return to the Reptilian remains. The series is continued in the Wall Case 1, where, in a large slab of Purbeck stone, from Swanage, is imbedded a considerable portion of the skeleton of the "Swanage Crocodile," *Goniopholis crassidens*. In the corner Case are portions of the skull, lower jaw, &c., of a gigantic Reptile, allied to the Lizards; it is from the upper chalk formation at Maestricht. The most instructive illustration of this Reptile is the cast of a nearly entire skull, presented by Baron Cuvier, who published a detailed account of the animal in his great work on Fossil Remains, adopting for it the name *Mosasaurus* (Crocodile of the Meuse), proposed by Conybeare.

In Case 2 will be found the remains of the large and very remarkable Reptile, called *Dicynodon*, discovered in South Africa by Mr. A. G. Bain. The animal is especially remarkable, inasmuch as, although it belongs to the Lizard tribe, it possessed but two teeth, and these in the form of large tusks, descending nearly vertically from the upper jaw. Here also are deposited the Pterodactyles, or Flying Lizards; and, at the end of the Case, various bones of the skeleton and parts of the shell of the enormous Tortoise from India, of which a restored model will be found in the Lobby to Room No. I.

In Case 3 are the remainder of the Fossil Tortoises and Turtles; and in Cases 4, 5, and 6, commences the series of the large Sea-reptiles (ENALIOSAURIA). They present two well-marked modifications of structure—the Plesiosaurs, in which the neck is long and the head small, and which are arranged in this room; and the Ichthyosaurs, in which the head is large, and joined to the body by a very short neck; they will be found in the next room.

The Wall Case No 7, at the end of the room, contains Mammalian remains of the Ruminant tribe—animals allied to the Ox, Sheep, &c.

ROOM IV.

Here the series of Reptilian remains is continued, by the Sea-reptiles already alluded to in the account of the preceding room, the Ichthyosaurs occupying the Wall Cases 1-5; and in the Wall Cases at the end of the room is continued the suite of Mammalian remains belonging to the order Ruminantia.

ROOM V.

Here the Wall Cases are occupied by Mammalian remains. Those to the left of the Entrance Doorway chiefly contain the Quadruped remains found in the caverns of England, Germany, and France, including a series of the Fossil species of Bears, Hyenas, &c. To the right of the Doorway are arranged the Mammalian remains of the lower tertiary period—they are chiefly from France. The Wall Cases

near the windows at the ends of the room are devoted to the Fossil species of Hippopotamus and Rhinoceros.

Remains of two kinds of Rhinoceros, both with two horns, have been discovered in the newer tertiary deposits of England: one of these, called *Rhinoceros leptorhinus*, in lacustrine beds, associated with remains of an extinct Elephant, differing from the Mammoth; the other, and more common species, is the *Rhinoceros tichorhinus*, the remains of which occur in later drift formations, and in caverns, associated with those of the Mammoth, large Oxen, Deer, Bears, and Wolves. Remains of the Hippopotamus are less common in England; the specimens in the Wall Case are chiefly from fresh water formations in Italy, France and India. The existing Hippopotamus is restricted to the Continent of Africa.

In the Table Cases of the rooms Nos. V. and VI. are arranged the Fossil species of the Invertebrate classes (animals without back-bone), called *Mollusca*, *Articulata*, and *Radiata*.

CORALS (*Zoophyta*). In Table Case 8, of Room VI. are exhibited a series of Oolitic corals, chiefly from Steeple-Ashton, Wilts; polished sections of "Madrepores," from the Devonshire marble; and Silurian Corals from Dudley and North America, including fine examples of the "Chain-coral" brought home by the Arctic expedition under Captain Kellett.

NUMMULITES (*Foraminifera*). A Table Case (No. 17) in the window of Room V. contains numerous examples of these small chambered shells, resembling *Nautili* and *Ammonites* in form, but constructed by creatures of a more simple organization. The larger sorts are most abundant in the Older Tertiary rocks ("Nummulite limestone") of Europe, Africa, and India, such as that of which the Great Pyramid is built.

SEA-URCHINS (*Echinidæ*). Case 7, Room VI. These are arranged in four principal groups. 1. Those from the *Tertiary* strata, of which the most remarkable are the large *Clypeasters* from Malta. 2. The *Chalk Echinidæ*, amongst which are the Helmet-urchins (*Ananchytes*), popularly known as "fairy-loaves;" the Heart-urchins (*Spatangidæ*), called "fairy-hearts;" and numerous species of *Cidaris*, provincially termed "shepherd's crowns;" some of the specimens have spines still attached to the shell. 3. The *Jurassic* or Oolitic *Echinidæ*, and the Sea-urchins from the Trias and older rocks, which include many singular forms of the spines or locomotive organs.

FOSSIL INSECTS, CRABS AND LOBSTERS (*Articulata*). Table Case No. 12, Room VI. The Insect remains consist of the wing-covers (*elytra*) of beetles from the Oolitic strata of Purbeck and Stonesfield, and Dragon-flies (some in their larval state), from Solenhofen and Oeningen. There is also the wing of a large flying insect, resembling the living *Corydalis* of the United States, in a nodule of clay-ironstone from Coalbrook Dale.

Fossil insects may be seen in some of the specimens of amber in the Table Case No. 60, Room I.

The Crabs and Lobsters in the Table Case No. 12, are chiefly from

the London Clay of the Isle of Sheppey, where they are found in the cement-stones (*Septaria*), or picked up by the children who gather "copperas" (iron pyrites) for the vitriol works.

The FOSSIL SHELLS (*Mollusca*) are divided into four groups.

1. Lamp-shells (*Brachiopoda*). 2. Ordinary Bivalves (*Conchifera*).
3. Spiral Univalves (*Gastropoda*). 4. Chambered Univalves (*Cephalopoda*).

LAMP-SHELLS (*Brachiopoda*). Cases 2 and 3, Room VI. Those from the Tertiary strata belong to existing genera, and some to existing species: but others, like the great *Terebratula* of the Suffolk crag, are unknown in a recent state. The Chalk species are no longer living, and belong chiefly to the genera *Terebratula*, *Thecidium*, *Rhynchonella*, and *Terebratella*, of which all, excepting the last, appear to be verging towards extinction, or, are scantily represented by existing species.

The FOSSIL BIVALVES (*Conchifera*), and SPIRAL UNIVALVES (*Gastropoda*), have been arranged in parallel groups, according to their geological age.

TERTIARY FOSSIL SHELLS.

1. NEWER PLIOCENE. Table Case (11), Room VI., contains a series of Shells from raised sea-beds and beaches in Scotland, Sweden, and North America: these shells are of a more Arctic character than those now living in the adjacent seas. Table Case (10) contains a similar series from Sicily.

2. OLDER PLIOCENE. Table Case (13), Room VI., contains Shells from the "Crag" of the eastern counties, of which more than half are still existing, either in British Seas, in the Mediterranean, or on the coasts of Norway and North America.

3. MIOCENE, or "Middle Tertiary." To this period are referred the Shells from St. Domingo, Case (11), Room VI.: and part of those collected by Sir C. Lyell in the Canary Islands and Madeira, Case (9).

4. EOCENE TERTIARY, or London Clay and Paris Basin, Cases (4 and 6), Room VI. Not any of these can be certainly identified with living Shells; and the species which they may resemble are now found at the Cape of Good Hope, the western coast of South America, and other localities remote from those where the fossils have been found.

SHELLS OF THE SECONDARY STRATA.

5. Chalk, Gault, and Green-sand (CRETACEOUS SYSTEM). (Table Cases 1 and 2, Room V.) The characteristic Shells of the Chalk are *Inocerami*, related to the recent Pearl-oyster, *Spondyli*; Scallops (*Pecten*), of peculiar form, "Cock's-comb" oysters, and species of *Limus* and *Pleurotomaria*. One peculiarity of the Chalk Fossils, is the constant absence of the interior pearly layers of the shells, which have been removed subsequent to their imbedding. In the Green-sand strata, *Trigonia* abound, and peculiar bivalves, of an extinct family (*Hippuritida*), related to the recent *Chama*. (Cases 2 and 3, Room VI.)

6. JURASSIC, or OOLITIC SHELLS. (Cases 2 and 3, Room V.) The shells of the Portland stone, Bath stone, and other Oolitic rocks, and of the Lias, include numerous species of *Trigonia*, the internal casts of which are often found whilst the shells have been dissolved and removed from the rock; they are called "horse-heads" by the quarry-men, and are sometimes silicified, and contain traces of the shell-fish itself. Amongst the Oolitic oysters, are some whose shells have been moulded on *Trigonia* and *Ammonites*.

7. The SHELLS OF THE TRIASSIC SYSTEM in Case 4, Room V., consist of the original specimens figured and described by Dr. Klipstein, in his work on the fossils of the salt-marls and Alpine limestone of Austria.

PALÆOZOIC SHELLS.

8. MAGNESIAN LIMESTONE (Permian), of Northumberland and Durham. (Case 4.)

9. CARBONIFEROUS LIMESTONE, and Coal-measures of Britain and Belgium. (Cases 4 and 5.) Chiefly from the collection of Professor De Koninck, of Liege.

10. DEVONIAN SYSTEM. (Case 5.) Devonshire and the Eifel.

11. SILURIAN SYSTEM. (Cases 5 and 6.) Presented by Sir Roderick Murchison.

CHAMBERED SHELLS (*Cephalopoda*).

The Shells of the chambered univalves (*Cephalopoda*), related to the recent Nautilus and Cuttle-fish (*Sepia*), are placed in Table Cases (7-14), of Room V., and are grouped in geological order.

Those of the Chalk, Gault, and Green-sand, include the collection of M. Astier from the south of France; and the oolitic series has recently been enriched by the collection of M. Tesson, of Caen.

ROOM VI.

Room VI. is occupied chiefly by the osseous remains of the Edentata (quadrupeds without front teeth) and large Pachydermata (thick-skinned herbivorous quadrupeds), such as the Elephants and Mastodons. Of the Edentate order of quadrupeds, the most striking example is presented by the skeleton of the Megatherium. The remains of this animal have been met with in the southern parts of South America, and more especially in the region of Buenos Ayres. A slight acquaintance with the bony framework of animals may enable the visitor to appreciate the enormous muscular power which this animal must have possessed; the huge Mastodon near it must have been a comparatively feeble animal. The strength of the Megatherium is indicated by the form of the bones, and especially their tubercles and ridges, to which the muscles were attached. In the fore parts of the body the framework is comparatively slender; the contrary is the case with the hind quarters, where enormous strength and weight are combined, indicating that the animal habitually rested on its haunches and powerful tail,

and whilst in that position could freely use its flexible arms, and the large claws with which its fore-feet were provided.

The affinity of this animal to the existing Sloth is evident, from the structure of the skull, blade-bone, &c.; the teeth are the same in number, kind, structure, mode of growth, and mode of implantation, as in the Sloth, whence the similarity of food may be inferred; but the different proportions and colossal bulk of the *Megatherium* indicate that instead of climbing trees, like the Sloth, it uprooted and tore them down, to feed upon the leaves and succulent branches.

This skeleton is composed, in part, of casts of bones in the Museum of the Royal College of Surgeons, brought from Buenos Ayres, by Sir Woodbine Parish, and, in part, of casts of bones of the same species and size in the British Museum. In the Wall Cases between the windows is deposited an extensive series of the bones of different individuals of the *Megatherium*, all of which are from the region of Buenos Ayres. On the stand with the *Megatherium* is placed a portion of a carapace or shell of a species of *Glyptodon*, an extinct genus nearly allied to the *Armadillos*, and of which several species have been discovered in South America. In some of these species the carapace must have been from ten to twelve feet in length: in all, as in the smaller species here exhibited, it was devoid of those "bands" or "joints" which give it flexibility in the small existing *Armadillos*. In the Wall Case, at the end of the room, may be seen the tail, with the bony sheath, of two of the largest kinds of *Glyptodon*.

The Elephant remains exhibited in the Wall Cases opposite the windows have been referred by Dr. Falconer to nine species: viz., three European, and six Indian; but of the European species one (the Mammoth) is common to the northern parts of Europe, Asia, and America. The *Mastodon* genus presents three European species (one of which is found in England), three species from India, one from North America, and one from South America. The *Mastodon* of which the entire skeleton is mounted in Room VI. is of the North American species (*Mastodon Ohioticus*). All these species of Elephant are extinct; that is to say, not any of them resembles either of the two living species, the African and Asiatic Elephants; and of the genus *Mastodon* there is no living representative. The European *Mastodons* are found in strata which are more ancient than those which contain the Elephant remains; but the Indian species of *Mastodon* were coeval with the fossil Elephants from the same country. The two genera, *Elephas* and *Mastodon*, have much resemblance in most of the characters exhibited in their skeletons, but they differ considerably in their dentition. In the Elephant the grinding tooth is made up of a number of flattened plates cemented together, each plate being enclosed by enamel; the enamel being considerably harder than the other substances which compose the tooth, wears less readily, and hence projects in the form of transverse ridges on the crown of the tooth, which has been subjected to much attrition. The crown of the tooth in the *Mastodons* presents, before it is worn, a

number of conical prominences, which are more or less united in the transverse direction of the tooth, so as to form high ridges.

Nearly allied to the Mastodons is the extraordinary animal the *Dinotherium*, of which the skull, lower jaws of individuals of different ages, and detached teeth, will be found in one of the Wall Cases between the windows. Here it will be seen that the large tusks with which the animal was provided, instead of being in the upper jaw, are implanted in the lower jaw, and are directed downwards.

In a contiguous Wall Case are exhibited fossil remains and casts of large extinct quadrupeds of the Marsupial, or pouched order, which have been recently discovered in tertiary formations in Australia. Of these the most gigantic is the *Diprotodon Australis*, the skull of which measures upwards of three feet in length, and exhibits a dentition corresponding, in the number of teeth and in the shape of the grinders, with that of the Kangaroo, but resembling that of the Wombat in the large size and curvature of the front incisors. Some of the bones of the *Diprotodon* nearly equal in size the corresponding bones of the Elephant. A fossil lower jaw, and the cast of the skull of a smaller herbivorous marsupial quadruped (*Nototherium Mitchelli*, Owen; *Zygomaturus trilobus*, Macleay), are here shown. This animal equalled an ox in size. The largest aboriginal quadrupeds now known to exist in Australia are the great Kangaroos; and it is to the Kangaroo family that the above-named extinct species present the nearest affinities.

At the end of the room opposite the entrance doorway, is the Fossil Human Skeleton brought from Guadaloupe in the West Indies by Sir Alexander Cochrane, and presented to the Museum by the Lords Commissioners of the Admiralty. Human skeletons are found in the island just mentioned in a solid and very hard limestone rock, which occurs on the sea-shore at the base of the cliffs, and which is more or less covered by the sea at high water. The rock is composed of sand, the detritus of shells and corals of species still inhabiting the adjacent sea; it also contains some species of land shells, identical with those now living on the Island: and, accompanying the skeletons, are found arrow-heads, fragments of pottery, and other articles of human workmanship.

In the Cases to the right and left of the Human Skeleton, are arranged numerous mammalian remains from South America.

The gigantic Bird Skeleton (*Dinornis elephantopus*, Owen), in the middle of the room, together with the legs of a second species of more slender proportions, and of much greater height (the *Dinornis giganteus*, Owen), forms part of the series of Bird remains discovered in New Zealand, which are arranged in Room III., and referred to in the account given of the principal objects displayed in that room.

In the Islands of New Zealand, where alone remains of the *Dinornis* have been found, no similar wingless bird is now known to exist of larger size than the Kivi (*Apteryx Australis*), which does not exceed two feet in height, and which is also peculiar to New Zealand.

GEORGE R. WATERHOUSE.

NORTH GALLERY.

THE six rooms forming the North Gallery are numbered over the doorways. The first four of these rooms contain sixty large and six small table cases in which the Collection of Minerals is displayed. The wall cases and a few small table cases in these Rooms, and the whole space in Rooms V. and VI. are devoted to Fossils.

THE MINERAL COLLECTION.

The sixty large table cases containing the Minerals are numbered consecutively. Commencing at the east end of the Gallery in Room I. and passing down the south side of the four rooms, the numbers return up the north side, the sixtieth table standing opposite to the first. Corresponding with this order of the numbers on the table cases is that of the Minerals arranged in them.

The following sketch will serve to indicate the general features of the arrangement, and, by giving the numbers of the particular table cases, through which the principal divisions, classes, &c., are distributed, it will serve as a guide for finding any particular Minerals. The names of the species, as well as of important varieties, will be found within the table cases, associated with the Minerals to which they belong.

At the eastern end of Room I., adjoining the wall, are four half table cases. In these, the important Collection of Aerolites is displayed in two sections, formed, the one of Iron Masses of meteoric origin, the other of Meteorolites or Stones that have been seen to fall from space. Attached to a marble block let into the centre of the wall, is an iron aerolite, weighing 1400 lbs., presented by Sir Woodbine Parish, found on the Great Chaco, South America. In the glazed fronts attached to Cases 1 and 60, are some of the larger specimens of these interesting bodies, the most remarkable of which is the large meteorolite that fell at Parnallee, in Madras, on February 28, 1857, presented to the Museum by Sir Wm. Denison, the Governor of that Presidency.

The Collection of Minerals is arranged in four principal Divisions. These are—

Div. I. The Native Elements. Cases 1, 2, 3, 4 (i.).

Div. II. The Compounds of Metals, with Elements of the Arsenic Group (the Arsenoides, viz. Bismuth, Antimony, and Arsenic); or with elements of the Sulphur Group (the Thionides, viz. Tellurium, Selenium, and Sulphur); or with elements belonging to both groups. Cases 4 (ii.) to 12 inclusive.

Div. III. The Compounds of Metals with elements of the Chlorine Group (the Halogen elements—Iodine, Bromine, Chlorine and Fluorine). Cases 13 and 14.

Div. IV. Compounds of elements with Oxygen. Cases 15 to 60.

These Divisions are again subdivided into sections and classes, the latter embracing the Minerals which fall under the same general chemical denomination; as, for instance, the salts of the same acid or of a group of acids chemically and crystallographically equivalent to each other. Each class is further separated into distinct chemical series, the Minerals included in any series being such as are designated by the same or equivalent typical formulæ. Subordinated to this chemical system of classification is the final distribution of the several homotypical species of each *chemical* series, into distinct *crystallographic* series, arranged according to the crystalline system to which they belong; the order of sequence of these systems being—1st, the Cubic System; 2nd, the Pyramidal System; 3rd, the Prismatic System; 4th, the Rhombohedral System; 5th, the Oblique System; 6th, the Anorthic System; and finally, Amorphous Substances, that either present no crystalline forms, or the forms of which, if they be crystalline, are not determinable. In the following observations the term “group” will be reserved to connect Minerals, whether individual species, series, or classes, which present such a community of physical and other characters as imparts to them a sort of family resemblance.

Div. I. THE NATIVE ELEMENTS.

Cases 1, 2, 4 (i.). In Cases 1, 2, 3, and the first half of 4, are arranged such of the elementary forms of matter as are found occurring in nature in the uncombined state. These native elements, which form but a small proportion of those the chemist has eliminated from the Mineral Kingdom, are arranged in sections, of which the first is that of the native metals and their alloys.

Of the series of native metals crystallizing in the Cubic System the various forms of copper, silver, and gold are the most important; and Case 1. crystals of these metals are exhibited, remarkable for the perfection of their forms, or conspicuous for their size. The crystallized copper from Siberia and from Lake Superior, the silver in crystals from Kongsberg (three fine "sprays" of which are exhibited on the north side of the room) and from Freiburg, as well as a fine octohedron of gold from Brazil, and two unique nuggets of crystallized gold from the Case 2. MacIvor Diggings, in Australia, are especially worthy of remark. Besides these will also be seen native foil of silver and of gold, moss-like filamentary aggregations of copper and of silver; nuggets, and washed grains of gold, and specimens of all these metals, in which a simple crystalline form, by being repeated or prolonged along particular axes has built up dendritic, ramose, capillary, and other singular kinds of structure. The Rhombohedral series of metals includes an isomorphous group—the Arsenoides—namely, Arsenic, Antimony, and Case 3 (i). Bismuth, with which its crystalline form, rather than its chemical character, associates the rare native metal Tellurium. Next to the metals are arranged the Metalloids, a section including the Carbon Case 3 (ii). Group and the Sulphur Group. In the former, elementary Carbon is illustrated in its two allotropic mineral forms: Diamond and Graphite. Of the Diamond, a large series of crystals is exhibited, together with models of the most famous for their size and history of the specimens of this, the hardest and most resplendent of gems.

Of Sulphur, the vast yellow crystals are among the most splendid of Case 4. the Mineral productions of the earth. The glazed front of Case 2 contains specimens belonging to this division, of extraordinary size and beauty.

DIV. II. COMPOUNDS OF THE ARSENOIDE AND THIONIDE ELEMENTS.

Leaving the native elements, we enter upon Minerals which are the Case 4 (iii). products of the chemical combination of the elements with each to 10 (i). other; but the transition is not an abrupt one. The Alloys, or mixtures of metals of one and the same group, were associated in the first division with the metallic elements that compose them. But where metals belonging to distinct chemical groups are combined, they cannot be classed with the free elements. Such are the combinations of Arsenic, Antimony, and Bismuth with metals of other groups, and they (the Arsenides, Antimonides, &c.) accordingly take their places as the first section of Division II. and will be found arranged in the latter half of Case 4.

Next in order to these are placed the compounds of metals, with the "Thionides": and accordingly the Tellurides, Selenides, and Sulphides are displayed in Cases 5 to 9 inclusive.

These are succeeded by a third section of this division, namely, by Minerals to form which compounds belonging to each of the former sections are combined together.

These three sections may be severally represented by their prominent members, the Arsenides, the Sulphides, the Arseno-Sulphides.

They present a remarkable analogy in certain of the corresponding series in each section. Thus, there is a well-defined group, crystallizing in the Cubic System, which comprises the Arsenides of Cobalt and

- Case 4 (ii.). Nickel, Rammelsbergite, Smaltine, and Safflorite, belonging to the first section; with which may be grouped the rare Hungarian Mineral
 Case 8. Hauerite, and Pyrites, the well-known and widely-distributed bisulphide of iron; while to the same group must be linked Cobaltine,
 Case 9 (ii.) Gersdoffite, and Ullmannite, which are Arsenio- and Antimonio-Sulphides
 and 10 (i.). made up of the combination of the two previously-described members of the group.

- With these may be paralleled several Minerals of the same chemical type in all three sections, but crystallizing in different forms of the Prismatic System. Conspicuous among them is Marcasite, in its many familiar varieties (Cockscomb, Spear, Cellular, radiated, &c.) or
 Case 9 (i.). known as the White Iron Pyrites, the prismatic form of the sulphide of iron of which Pyrites is the cubic form. Another of these prismatic Minerals is Mispickel, with which Glauco-dote is isomorphous. These are the representatives (though containing iron instead of Nickel and Cobalt) of the Cobaltine Series in the Cubic Group. The specimens of Mispickel from Cornwall are very fine. Besides the Minerals brought under notice in the groups and series already described, there are others of high mineralogical importance still to be alluded to in this part of the Collection. In the Sulphide section,
 Case 5. Redruthite (Case 5) is one of the richest ores of copper, being the "disulphide" of that metal. The twinned crystals of this Mineral from St. Ives, in Cornwall, and the nail-head shaped variety from St. Just, are remarkable. There is also a crystallographic series in
 Case 7. cubic forms, which includes Argentite, the sulphide of silver; Galena, the most important ore of lead; and Blende, the sulphide of zinc. Together with these are placed the rare Tellurides and Selenides of silver and lead.

- In the Rhombohedral series under this chemical type are to be found the important ore of the metal mercury, Cinnabar; and the
 Case 7 (ii.) beautiful Scotch Mineral, Greenockite, in crystals minute but of a
 and 8 (i.). golden yellow and adamantine lustre.

- To the section of the Sulphides belong also the sulphides of arsenic (Orpiment and Realgar) and the important ore of antimony, Antimonite.
 Case 9.

- Besides the three sections already described, this division contains a fourth, wherein metallic sulphides are so combined with sulphides of arsenic, tin, iron, &c., as to produce a series of sulphur salts; in the constitution of which sulphur plays the part of the oxygen in the ordinary oxygen salts. This section is a numerous one in point of species, and the following are a few Minerals especially worthy of note.
 Cases 10, 11, 12.

Under the somewhat ambiguous class of Salts in which sesquisulphides act the part of the acid ingredient, we find two important

copper ores, the largely-worked Chalcopyrites or Copper Pyrites, and Case 10. Bornite or Purple Copper Ore. Of both these Minerals, there are crystallized specimens from Cornwall, and massive pieces from Tuscany are seen in the front of Case 7.

The rare Mineral, Sternbergite, a sulphoferrate of silver, belongs also to this class.

Tin Pyrites is a bibasic sulphostannate of copper, containing iron Case 11. and zinc, and represents the sulphur salts of the class corresponding to bisulphide acids.

The largest class of the sulphur salts is that consisting of Sulpharsenites, — bismuthites, and — antimonites. Among these, attention may be called to Tetrahedrite (Fahlore or Grey Copper), a most important ore (a sulphantimonite) of that metal; in one of its varieties, the sulphide of antimony is entirely, and in others partially, displaced by an equivalent sulphide of arsenic. This Mineral frequently contains a displacement of part of its copper by other metals, and when silver thus takes the place of the copper, Fahlore becomes a valuable source of that metal. The specimens of Bournonite, a tri-basic sulphantimonite of copper and lead, recently raised in Cornwall, are the finest that have been found; and those from the Hartz, and from Traversella, are not unworthy of juxtaposition with them. The Case 12. so-called Red Silvers, a group of isomorphous rhombohedral minerals, are the tri-basic sulphantimonite and sulpharsenite of Silver, Pyrargyrite and Proustite; sometimes in a comparatively isolated state, but more frequently blended together in various proportions. They are beautiful as well for their forms as for their blood-red colours, that are deeper in intensity according as the antimony preponderates over arsenic.

Among the rarer Minerals, attention may be called to the fine specimen of Frieslebenite, a Mineral which, however, rises to an ore at Huendelencina, in Spain; also to Fireblende and Xanthocone, the latter containing a sulpharsenate of silver, combined with the tri-basic sulpharsenite of that metal.

DIV. III. COMPOUNDS OF THE HALOGEN ELEMENTS.

This next principal division of the Collection is also subdivided into Cases 13, the simpler compounds, and a more complex section of Salts. Among 14 the former will rank Calomel, Salammuniac, Common Salt, and the Chloride, Iodide and Bromide of Silver, with the mixtures of these, Case 13. *inter se*. These last are kept secluded from the light, but the crystal forms and colour suite of Fluorspar exhibited in Case 14, form perhaps the series most remarkable for beauty in the Collection. The Salts in this division are represented by certain double fluorides, of which the most important is the Greenland Mineral Cryolite, imported into Case 14. Denmark for the extraction of soda, and from which the metal aluminium has been obtained, though not in purity, by a very direct process. It is a fluo-aluminate of sodium.

DIV. IV. COMPOUNDS OF OXYGEN.

es 15 to. The remaining division consists of Minerals of which *Oxygen* is a *constituent ingredient*, a class necessarily large on a planet with an atmosphere consisting in considerable proportion of this chemically energetic gas. The rocks which constitute the earth's crust, are aggregates of minerals falling under this chemical division. Here, as in the previous divisions, we distinguish the more simple kinds of combination from the more complex; and though such a distinction as is expressed by a section of oxides and a section of salts is a difficult one to define with logical precision, it yet serves the object sought in a system of classification, by bringing together compounds that most closely resemble each other, the different classes falling into a natural sequence, in the order of the simplicity of their chemical formulae.

The first section of this chemical division, the Oxides, will be found arranged in Cases 15 to 26, those containing the greater portion of equivalents of oxygen following after those that contain fewer. Commencing with basic types of oxides, we pass through those of comparatively neutral oxides (among which we must look for those members of the section which possess the most equivocal claim to a place in this section); and from these we attain to the higher oxides which possess acidifying characters (the acid anhydrides). The oxides include several very important minerals. First in order among them is Cuprite, the red oxide ("sub-oxide") of copper. It occurs in ruby-coloured and transparent crystals of the cubic system. These are seen in the first half of Case 15, and with them are the "Tile ore," from Siberia, and the bright-red fur-like deposits of Chalcotrichite. The protoxide of copper, as Melaconite and Tenorite, succeeds to the crystalline protoxides of magnesia (Periclase), and of zinc (red oxide of zinc, or Spartalite), in the other half of this Case. These are followed, first by the hydrated protoxides, including Brucite, the hydrate of magnesia, which presents delicate hexagonal transparent crystals; in succession to which are the oxides of this type associated with compounds belonging to the preceding divisions of the Collection. With the rare and almost exclusively British oxychlorides of lead, Matlockite and Mendipite, and with Atacamite, a hydrate combined with chloride of copper, is also arranged the unique specimen of Percylite, a beautiful Mineral of unknown locality, associated with gold. It is a hydrated combination of the oxychlorides of lead and copper.

ase 16. The next class among the oxides is the so-called sesquioxides. The pure oxide of aluminium is seen in colourless crystals of Corundum, consisting for the most part of hexagonal pyramids and prisms. With minute traces of colouring ingredients, these crystals assume rich hues, and become gems conspicuous for their extensive colour-suite, and ranking next in value, as in lustre and hardness, to the diamond. These are the colourless Lux Sapphire, the (azure) Sapphire, the Ruby, the Oriental-Topaz, Oriental-Amethyst, Oriental-Emerald, &c.;

gems not to be confounded with those from which they borrow their names, while distinguished from these by their title "Oriental," in allusion to the Eastern lands, of India, Ceylon, Siam, Pegu, &c. which from the earliest times have produced the gem forms of this Mineral in their greatest perfection. In the Star-stones a six rayed star is seen to play, its position being symmetrical towards the axis of the crystal; and through the less pure varieties of Corundum, we descend to the opaque and granular, massive, but still, from their hardness, valuable states of this Mineral, of which Emery is the powdered form. Identical in chemical and crystallographic type with Corundum, though very different in aspect both in its crystalline and massive varieties, is the valuable iron ore, *Hæmatite*, the ferric oxide. A tarnish on some of its crystals, especially on those from Elba, produces an iridescent effect of great beauty. With *Hæmatite* is placed *Ilmenite*, or *Titanic Iron*, one of the ambiguous species of this class. Intimately blended with the former Mineral in all proportions and crystallizing in its forms, it yet presents the formula of titanate of iron. The hydrates of this class include *Lamonte* (brown *Hæmatite*), and *Gærbite* is another hydrate of the same ferric oxide, of which the Cornish crystals are incomparably fine, and isomorphous with which is *Manganite*, a brilliant Mineral, which is the corresponding ore of Manganese. The place of the Mineral *Chrysoberyl* among the oxides is uncertain so long as the uncertainty as to the formula of *Glucina* (whether a proto- or sesquioxide) leaves undetermined whether it be a mixture of sesquioxides *Alumina* and *Glucina* or whether it belongs to the chemical type of a *Spinel*. Its crystalline form is prismatic. As a gem,—"the Oriental chrysolite"—the *Chrysoberyl* is a beautiful greenish yellow stone, equal in lustre and in hardness to the *Sapphire*. It also has the name *Cymophane*, from a cloudy appearance that presents itself in two of the planes of the crystal and is retained even when the transparent stone is cut and polished. Cut *en cabochon*, so as to exhibit this cloudiness, the less transparent specimens furnish one of the kinds of stone to which the jewellers give the name of *Cat's-eye*.

Cases 19 and 17.

Cases 17 (ii.) and 18.

Case 19. (ii.).

The next class in the section of oxides is composed of Minerals of a chemical type, similar to that of the magnetic oxide of iron (the ferrous ferric oxide), which may in fact be viewed as a combination of the basic ferrous oxide with the ferric oxide, and thus, like the *titanic iron* in the last class, may be looked on as possessing the formula and a place in the section of the oxides, as well as a claim to be recognized as a salt.

The group of cubic-formed Minerals to which *Magnetite* more especially belongs, the "Spinel Group," includes *Franklinite* and *Chromite* (Chromic iron) which latter Mineral is the source of the Chrome Yellow and of other colouring bodies employed in the arts. The *Spinel*s, properly so called, also belong to it. These are aluminates of magnesium, and also of zinc, iron, and Manganese: ferric oxide, too, occasionally plays the part of *Alumina*. The deep-red "Spinel Ruby" and the pale rose-tinted "Balas Ruby" are beautiful gems cut from specimens of this Mineral, of which a good assortment of

Case 19. (ii.).

- characterized groups,—(i.) the Silicates containing protoxides, (ii.) those containing sesquioxides, (iii.) those containing protoxides and sesquioxides, and (iv.), (v.), and (vi.), the hydrates corresponding to these several series. In the first series are Olivine, including the pistachio-green gem, the Peridot, of which there are fine crystals, and the greenish-yellow Chrysolite; the Augite group, containing the many varieties and isomorphous mixtures (some containing also aluminous admixtures) of the Augites, in which the Manganous Augite, Pajbergite, and the American Spodumenes are especially fine; and the parallel group of the Hornblendes. These most important rock-constituent Minerals are followed by the second series, containing the Topaz, in which an aluminous Fluo-silicate in part displaces the corresponding Silicate; and Beryl, including the Emerald and the Aqua-Marine. The latter gem, from containing Glucina, presents an uncertainty analogous to that exemplified in the case of the Chrysoberyl. The large specimen of Cyanite from Northampton, Massachusetts, U.S., also in this Case, is unique.
- Case 36 (i.).**
Case 36 (ii.).
Case 37.
Case 38.
Case 39.
- Case 40.** The Garnet group, a series of Minerals in which the type alone is constant, while the isomorphous metals it contains replace each other in unlimited variety, is the first important Mineral in the third series. To it belong the Almandine Garnet, the Syriam Garnet, and the Carbuncle of the jewellers. Idocrase, a Mineral with a smaller range of chemical variation than the Garnet, is represented by a series of crystals (of pyramidal forms) perhaps unique in their variety and perfection. Epidote is also well represented. The group of Felspars follows, among which will be found Labradorite, with its beautiful play of colours; the Moonstone, a partially-decomposed Orthoclase; and a fine specimen of the Orthoclase, called "Valencianite" from Mexico. Mica fills the latter half of Case 43; while the next Case closes the series of anhydrous Silicates, and it contains a rich display of the forms of the minerals of the Tourmaline group, of which the great compound crystal from Ava is unique. It also contains Axinite, in splendid crystals, from Dauphiné and from Cornwall; and Dichroite (the Sapphire d'Eau of jewellers), which exhibits an intense blue when looked through in one direction, and pale yellow-brown when the light traverses the crystal in other directions.
- Case 41.**
Cases 42 and 43.
Case 44.
- Case 46.** The hydrated Silicates contain a vast number of species, among which are Diopase and Smithsonite, the crystallized silicates of copper and of zinc. The Apophyllites exhibited in Case 45, and in the glazed fronts of Cases 11 and 12, are a splendid series. The latter, together with their accompanying Zeolites, were presented by the late James Berkley, Esq., and are trophies of the engineering works on the railway that surmounts the Ghauts, near Bombay. The group of Zeolites is also amply illustrated in a very fine series of specimens. The Silicates are succeeded, in Case 51, by a class of Minerals of great mineralogical interest, containing some of the rarest of the elements, and themselves of rarity. The chemistry of these is still in a state of some uncertainty.
- Cases 48 and 49.**
Case 51.
Case 52.
- The Titanates, the Tantalates, and Niobates, and these combined with Silicates, Zirconates, and Stannates, link the Silicates to the Molybdates and Tungstates, and these, in turn, are followed by the class of Chro-

mates and Vanadates, and the Sulphates. Among the anhydrous species in the Sulphates, attention may be called to the Celestine specimens (sulphate of Strontium) from near Bristol, and to the Anglesite (sulphate of lead) from Pennsylvania and from Monte Poné. Gypsum, or Selenite, the hydrated sulphate of Calcium, is an important Mineral as yielding Plaster of Paris by the expulsion of its water. Cases 53 to 55.

Here, too, are a few Minerals of the greatest rarity and interest. The magnificent crystals of Linarite are unique. The Caledonites and Lanarkites, and the two forms of sulphato-tricarbonate of lead, Leadhillite, and Susannite, are, together with the rare Mineral Conellite, a constellation of rarest species almost exclusively British, and worthily represented in the National Museum.

The Borates and the class of Nitrates occupy part of Case 56; and thence to Case 60, the Cases are occupied by the class which includes the Phosphates and Arseniates, in which the isomorphism of the corresponding compounds of the arsenoid element Phosphorus, and of Arsenic, is so complete that the salts of their acids cannot be well classified apart from each other. Cases 56 to 60.

Here may be seen the finest crystals of Erythrine, the beautiful arseniate of Cobalt; the unique specimen of Haidingerite (Case 56), and of Erinite (Case 57); crystals of Lazulite (Case 58); the suites of Uranophyllite (phosphate of copper and Uranium), and of Autunnite (a corresponding compound, containing lime in the place of the copper); the beautiful blue Cornish Mineral Liroconite; and splendid specimens of Apatite and of Pyromorphite. Of the former in particular may be instanced a specimen from near St. Petersburg, and others from Bovey, from St. Gotthardt, and from Norway. Case 59.
Case 59
and 60.

As an Appendix to the Collection, two Half Table Cases in Room I., contain certain organic compounds, which as occurring in the earth with constant and definite characters, independent of organic structure, find their place in a Mineral Collection. Among these, Amber, in ancient times ranking in value with the gems, is here exhibited in a large series of specimens.

NEVIL STORY-MASKELYNE.

DEPARTMENT OF BOTANY.

The Botanical Exhibition comprises specimens of woods and other vegetable structures, unsuited to the Herbarium, and capable of being advantageously exhibited. Entering the

FIRST ROOM

through the Eastern doorway, *the Wall of the Eastern End* is seen to be occupied by numerous specimens of **FERN-TREES**, among which the following merit particular notice:—

A trunk of *ALSOPHILA BRUNONIANA*, *Wall.*, forty-five feet in height, from the mountains of Sylhet; two trunks of *ALSOPHILA CONTAMINANS*, *Wall.*, from the Philippine Islands, with a section of the same from New Guinea; two lofty stems of the great New Zealand Fern-tree, *CYATHEA DEALBATA*, *Swartz*; and another fine species from New Zealand, *CYATHEA MEDULLARIS*, *Swartz*; the Tree-fern of the Cape of Good Hope, *HEMITELIA CAPENSIS*, *R. Br.*; and several specimens of *DICKSONIA ANTARCTICA*, *Labill.*, one of which is remarkable in addition for the bifurcation of its stem, and another for the curious induration of its central pith.

The numbering of the **WALL-CASES** commences at the Eastern end of the Northern side of the Room, and their contents are arranged in the following order:—

Case 1 contains specimens of remarkable **CRYPTOGAMIC** structures, chiefly **FERNS**, but including also a few **ALGÆ** and **FUNGI**.

The **ALGÆ**, or **SEA-WEEDS**, are represented by the Magellanic genera *LESSONIA* and *D'URVILLEA*, and by *LAMINARIA BUCCINALIS*, *Lamour.*, from the Cape of Good Hope, three of the most remarkable of **Fucoid** forms.

The few **FUNGI** exhibited belong to the subdivision of the genus *BOLETUS* named *POLYPORUS*, and are chiefly remarkable on account of the large size of the specimens.

At the back of Case 1 are placed specimens of the fronds of *ALSOPHILA FRUINATA*, *Kaulf.*, from Chili, and *THYRSOPTERIS ELEGANS*, *Kunze*, from the island of Juan Fernandez. On the floor of the case is a specimen of *PLATYCERIUM ALCICORNE*, *Desv.*; and beside this are placed several bases and sections of the large trunks occupying the end

wall of the room, together with specimens of some smaller Ferns, having a structure in some respects analogous to that of Fern-trees, such as the genus *LOMARIA*. Other small Fern-trees, but differing still more widely in structure, including species of *ASPIDIUM*, *NEPHRODIUM*, and *DIPLAZIUM*, are placed upon the shelves.

Cases 2 to 6 are filled with specimens of PALMS, including portions of stems and their sections, fronds, spathæ and spadices, and fruits.

Case 2 is chiefly devoted to Professor Von Martius's tribe of *ARECINÆ*. Among the specimens of this tribe may be specially noticed *CARYOTA URENS*, *Linn.*, from which the natives of India obtain large quantities of palm-wine, and sago of very good quality. At the back is a fine specimen of the inflorescence of *ÆNOCARPUS BACABA*, *Mart.*, with its canoe-like spatha, together with its wood and a frond. In the case are also specimens of several species of *ARECA*, or *BETEL-PALM*; and of *ARENGA SACCHARIFERA*, *Labill.*, one of the most valuable Palms of the East, producing, in addition to timber and thatch, an abundance of palm-wine, sugar, sago, and a fibre of great tenacity and durability, much employed in India, and in the Malayan Islands, where it is called *Ejoo*, in the construction of cables and other cordage.

Cases 3 and 4 contain specimens of the tribe *CALAMINÆ*, or *SCALY FRUITED PALMS*. Among those exhibited in Case 3 are several specimens of the graceful inflorescence of *PLECTOCOMIA ELONGATA*, *Mart.*; two species of *ZALACCA*, *Z. CONFERTA*, *Griff.*, and *Z. AFFINIS*, both from Malacca; *EUGENISSONA TRISTE*, *Griff.* (*PHOLIDIA*, *Linn. fil. Ms.*), one of the most remarkable genera of the tribe; and several species of the genus *CALAMUS*, which furnishes the most valuable walking and other canes, and is also remarkable for the slender, elongated climbing stems of many of its species, and for the thorns or prickles of various shapes which frequently cover their stems and fronds.

At the back of Case 4 are placed fine specimens of the male inflorescence together with fruits of the *SAGO-PALM* (*METROXYLON RUMPHII*, *Mart.*), and also of the inflorescence, both male and female, the latter bearing fruits, of the Brazilian *MAURITIA ACULEATA*, *Humb.* Large fruit-bearing specimens of *RAPHIA VINIFERA*, *Beauv.*, and of *RAPHIA RUFFEA*, *Mart.*, occupy the floor and sides of the case. As the name imports, the natives of Western Africa obtain from the former a considerable supply of palm wine.

Case 5 contains specimens of Palms of the tribes *BORASSINÆ*, *CORYPHINÆ*, and *PHŒNICINÆ*. At the back is a fine section of the base of the stem of the *Tal*, or *Palmeira Palm*, *BORASSUS FLABELLIFORMIS*, *Linn.* On the floor are several nuts of the *LODOICEA SEYCHELLABUM*, *Labill.*, commonly called *Double*, or *Sea Cocoa-Nuts*. These are contained, one, two, or more generally three, in an immense fibrous fruit, attaining a size of three feet in circumference, and weighing from thirty to fifty pounds: and are subject to considerable variations in size and form. On the left side are specimens of the inflorescence, with its curious spatha, of *MANICARIA BACCIFERA*, *Gartn.*, from Brazil and Guiana; one of these displays several fruits, which in Guiana

bear the name of *Tourlouren*. Of *CORYPHA UMBRACULIFERA*, the *Talipot-Palm* of Ceylon, a large frond is displayed over the top of the case. Within it, at the back and side, are specimens of various species of *LICUALA* and *LIVISTONA*; and fronds of *COPERNICIA CERIFERA*, *Mart.*, the *Wax-Palm* of Brazil, trunks of which are placed against the western wall of the room. There are also specimens of *SABAL ADANSONII*, *Guera.*, and of several species of *CHAMÆROPS*, as well as of several species of *PHŒNIX*, or *Date-Palm*, including *PHŒNIX SYLVESTRIS*, *Roxb.*, which is known in Bengal by the name of *Khuj-joor*, and produces large quantities of palm-wine and date-sugar.

Case 6 is occupied by specimens of the tribe *COCOSINÆ*, *R. Br.* Of the *Cocoa-Nut* itself, *COCOS NUCIFERA*, *L.*, may be noticed a section of the stem; a large bunch of fruits still attached to the inflorescence; some separate fruits; a large bottle, forming part of Sir Hans Sloane's Collection, and containing both male and female inflorescence; and some smaller bottles, one containing germinating nuts in various stages of advancement. At the back of the case is a fruit-bearing inflorescence, together with an unopened spatha and a frond, of *COCOS CORONATA*, *Mart.*, from Brazil, the fruits of which are scarcely more than an inch in length. By the side of these is a fine specimen of the fruit-bearing spadix of *MAXIMILIANA REGIA*, *Mart.*, inclosed in its singular boat-shaped spatha. Below are numerous male and female spadices, the latter bearing fruit, of the *Oil-Palm* of Western Africa, *ELÆIS GUINEENSIS*, *L.*, so important for the supply of palm-oil.

Case 7 is chiefly occupied by *PANDANÆ*, and miscellaneous specimens of *PALMS*, together with a few other *MONOCOTYLEDONOUS* structures. Among *PANDANÆ*, the most remarkable objects are:—A branched trunk of *PANDANUS ODORATISSIMUS*, *Linn. fil.*; a stem of *FREYCINETIA BAUERIANA*, *Endl.*; and fruits of several species of *Pandanus*, in which the various modes of aggregation in the different species are particularly deserving of notice. On one of the shelves of this case is a fine specimen of the entire fruit of *PHYTELEPHAS MACROCARPA*, *Ruiz and Pav.*, which produces the *IVORY NUT* of commerce, universally known for the number of small ornaments manufactured from it under the name of *vegetable ivory*. Below are sections of several *PALM-WOODS*, such as the *DATE-PALM*, *PHŒNIX DACTYLIFERA*, *Linn.*; the *DOUM-PALM* of Upper Egypt, *HYPHÆNE THEBAICA*, *Gartn.*, remarkable among Palms for its branching stem; and *ARENCA SACCHARIFERA*, *Labill.* (*SAGUERUS RUMPHII*, *Roxb.*), the section of which exhibits the curious structure and arrangement of its roots as they proceed from the lower part of the stem; and on the sides of the case and on the lower shelf are placed some fine specimens of the trunk (with sections) of *DRACENA DRACO*, *Linn.*, from Madeira, one of the sources of the pigment known as "*Dragon's blood*," and stems of the New Holland and of the New Zealand species of *CORDYLINE*.

Case 8 is appropriated to *MONOCOTYLEDONOUS* specimens of various orders. On the floor of this case are two specimens of longitudinal sec-

tions of the trunk of *XANTHORRHŒA ARBOREA*, *R. Br.*, one of them branched, and a portion of the trunk of another species of *XANTHORRHŒA*, from Western Australia. Of the latter there is a transverse section on one of the shelves, on which are also a longitudinal section of another species, loaded with its resinous secretion, a corona of leaf-bases similarly loaded, and a circular mass stripped from the stem, and consisting almost entirely of the resin. At the back of the case is a longitudinal section of the so-called GRASS-TREE of Western Australia, *KINGIA AUSTRALIS*, *R. Br.*; the tops of three other specimens, loaded with heads of flowers: a very young specimen; and another cut longitudinally. On the sides are specimens of six different species of *VELLOZIA*, from Brazil; and at the back are placed specimens of a suffrutescent *ERIOCAULON*, from Brazil; of the great woody rush of South Africa (*PRIONIUM PALMITA*, *E. Meyer*); and of a remarkable species of *DASYPOGON* (*D. HOOKERI*, *Drum.*), from Western Australia. There are also in this case specimens of the *LECHUGILLA* of Mexico, a species of *YUCCA*, the root of which is used instead of soap in the washing of dyed woollens, without injury to their colours.

The upper part of Case 9, the last case on the northern side of the room, is devoted chiefly to *GRAMINEÆ*, or GRASSES, but contains also a few other specimens of *Monocotyledonous* structures. Above, at the back, and on one of the sides, are placed inflorescences of the genus *URANIA*. At the back of the case are also suspended a garment from the coast of Tenasserim, ornamented with the involucre of several species or varieties of *COIX* (commonly called *JOB'S TEARS*), the elongated forms of which are unknown to botanists, except as attached to similar garments; a monstrous variety, brought from China, of a species of *BAMBOO*, in which the lower joints, instead of being long and cylindrical, are short and triangular; and specimens of *ARUNDINARIA SCHOMBURGKII*, *Benn.*, the reed through which small poisoned arrows are blown by the native Indian tribes of Guiana, the smooth and straight joints often reaching a length of sixteen or seventeen feet. On either side are specimens of the light and elegant inflorescence, male and female, of *GYNERIUM SACCHAROIDES*, *Humb.*, a grass of Equinoctial America. The floor of the case is occupied by specimens of the Woods of some remarkable *APETALOUS* trees; such as the great TREE-NETTLE of New South Wales (*URTICA GIGAS*, *A. Cunn.*), of which there are two sections, one presenting a very irregular outline, and a diameter at the widest part of nearly four feet; and a section of *PHYTOLACCA DIOICA*, *L.* (the *BELLASOMBRA* of the Spaniards). Both this and the Tree-Nettle are remarkable for their rapid growth, loose texture, and the number of their concentric rings. There are also on the floor sections of the Wood and Bark of the *CORK-OAK* (*QUERCUS SUBER*, *L.*), from the Garden of the Company of Apothecaries at Chelsea.

The Western Wall, on either side of the doorway, is chiefly occupied by specimens of *Palms*. To the right may be noticed an entire trunk, together with longitudinal sections, of the *DARE-PALM*

(*PHŒNIX DACTYLIFERA*, L.). By the side of these are two entire trunks of the WAX-PALM of the Brazils (*COPEBNICIA CERIFEA*, Mart.), one of them having its upper part rounded and polished, and both displaying the remarkable spiral arrangement of the persistent bases of the fronds, which in one tends upwards to the right, and in the other to the left. A polished longitudinal section of an entire stem, and two other smaller sections, exhibit the internal structure of this beautiful Palm. Next to the doorway on either side is a longitudinal section, one of them polished, of a very tall specimen of *KINGIA AUSTRALIS*, R. Br., and on the left an entire stem, of nearly equal height, with transverse sections in a case attached. Adjoining to this on the left is a fine specimen of an arborescent *VELLOZIA* from the province of Minas Geraes in Brazil, and beyond it a portion of the very thick stem of a species of BAMBOO from Pulo Geun, together with a stem of the COMMON BAMBOO (*BAMBUSA ARUNDINACEA*, Willd.), cultivated at Chatsworth, and which attained a height of upwards of forty feet within six weeks after its first appearance above ground. A trunk of the COCONUT (*COCOS NUCIFERA*, L.), and a fine longitudinal section of that of the PALMEIRA-PALM (*BORASSUS FLABELLIFORMIS*, L.), with a polished cylinder from the upper part of the stem, are also placed at this end of the room.

Returning along the Wall-Cases of the southern side, the first Case, numbered 10, contains specimens of CONIFERÆ and CYCADÆ. On the back and sides of this case are suspended some remarkable cones; cross-sections of the Wood of *ARAUCARIA COOKII*, R. Br., from the Isle of Pines, one of which exhibits the mode in which the whorl of branches is given off; a polished knot of *ARAUCARIA EXCELSA*, R. Br., with a section of the same; and a remarkable specimen of Coniferous Wood, forming part of a beam found by Mr. Layard in the ruins of Nimroud, and having the microscopic structure of the YEW (*TAXUS DACATA*, L.). On the shelves below are placed cones of the different species of *ARAUCARIA*, *DAMMARA* and *PINUS*; fruit-bearing branches of *WIDDINGTONIA WALLICHII*, from the Cedarberg, S. Africa; and balls of the leaves of the LARCH (*P. LARIX*, L.) felted together by the action of the waves, from the lakes of Cumberland. In the centre, at the back of the case, is a model of a female flower-bud of *EXCEPHALARTOS CAFFER*, Lehm., and of a fruit-bearing scale of the same. On the shelf below are several sections, transverse and longitudinal, of the wood of the same species and of a species of *CYCAS*; and on the right-hand side of the case fronds, and a male and female inflorescence of *ZAMIA SPIRALIS*, Salish., from New South Wales.

Case 11 contains, in its lower part, specimens in continuation of the family of CONIFERÆ, the most remarkable of which is a section of a large branch of a Cedar-Tree planted in the Garden of the Society of Apothecaries at Chelsea in the year 1683, and cut down a few years ago, exhibiting 153 concentric annual rings. Above, are numerous specimens of remarkable forms and structures belonging to the family of CACTÆ.

Case 12 is occupied by MISCELLANEOUS SPECIMENS. At the back

above is a leaf, with the under surface exposed, of the great VICTORIA WATER-LILY (*VICTORIA REGIA*, *Lindl.*); and on either side leaves (upper surface) of *NELUMBium LUTEUM*, *Willd.*, and *N. SPECIOSUM*, *Willd.* The shelves present some remarkable cases of the effect produced by incisions through the bark and into the wood of living trees, of which the most striking are supplied by two portions of trunks of the tree furnishing the WINTER'S BARK (*WINTERA AROMATICA*, *Sol.*), from the Straits of Magellan, exhibiting inscriptions made during the voyages of Bougainville (1767) and Cordoba (1786), and cut down by Captain P. P. King, R.N., in the year 1832, in which the number of concentric layers exactly coincides with the number of intervening years. Below are specimens of the Bark, Wood, Foliage, and Fruit of the enormous CONIFEROUS tree of California (*WELLINGTONIA GIGANTEA*, *Lindl.*); a plank of SANDAL-WOOD from the Feejee Islands; a portion of the singularly lobed or channeled trunk, together with a transverse section, of the YARURA, or PADDLE-WOOD, of Guiana (*ASPIDOSPERMA EXCELSUM*, *Benth.*); and portions of the stem, with sections, of the KAVA-PEPPER (*PIPER METHYSTICUM*, *Forst.*), from which the intoxicating drink called Kava is prepared.

In Case 13 are numerous MISCELLANEOUS SPECIMENS, chiefly WOODY CLIMBERS. On one side is a sack made by stripping off the inner bark of a tree of North-Western India (*LEPURANDRA SACCIDORA*, *J. Grah.*); below it a stem of the RICE-PAPER PLANT of the island of Formosa (*ARALIA PAPYRIFERA*, *Hook.*); and on the opposite side are specimens, with portions of the inner bark separated into layers by continued maceration, of the LACE-BARK (*LAGETTA LINTEARIA*, *Juss.*), the lace-like layers of which are occasionally made up into fancy articles of dress of diminutive size. On the shelves are placed some large woody fruits belonging to the tribe of LECYTHIDÆ, including the BRAZIL-NUT of commerce (*BERTHOLLETIA EXCELSA*, *Humb. and Bonpl.*), the MONKEY-POT (*LECYTHIS OLLARIA*, *L.*), and a species of *ESCHWEILERIA*, *Mart.*

Cases 14 and 15 contain a selection of specimens, chiefly FRUITS, preserved in spirit of wine or pyroligneous acid. On the two upper shelves of Case 14 are placed specimens of the class POLYPETALÆ HYPOGYNE, including fruits of the GAMBAGE-TREE (*CAMBOGIA GUTTA*, *L.*), of the SQUARI-NUT (*PEKEA TUBERCULOSA*, *Aubl.*), of the CAMPHOR-TREE of Sumatra (*DRYOBALANOPS AROMATICA*, *Gertn.*), and of the DURIUM of the Malays (*DURIO ZIBETHINUS*, *L.*), celebrated alike for its fetid odour and its delicious taste. There are also on these shelves flowers of the CANELLA (*C. ALBA*, *Murr.*) of the HAND-FLOWER of Mexico (*CHEIROSTEMON PLATANOIDES*, *Humb. and Bonpl.*), and of *CAROLINEA INSIGNIS*, *Swartz*, one of the largest of South American flowers. On the front shelf of the lower range are placed specimens of the class POLYPETALÆ PERIGYNÆ, such as the MANGO (*MANGIFERA INDICA*, *L.*), the CASHEW-NUT (*ANACARDIUM OCCIDENTALE*, *L.*), CLOVES (*CARYOPHYLLUS AROMATICUS*, *L.*), the JAMBOO or ROSE-APPLE (*EUGENIA JAMBOS*, *L.*), esteemed one of the finest fruits of Eastern Asia, and *CÆLEBO, GYNE ILICIFOLIA*, *J. Smith*, a plant of New Holland, which has become

of singular interest, on account of its continued reproduction in European gardens by means of perfect seeds, produced without any apparent fertilization. On the two hinder shelves are specimens of various families of MONOPETALÆ, such as the ARGAN of Morocco (*ARGANIA SIDEROXYLON*, *R. and S.*), applied by the Moors to many useful purposes, but chiefly remarkable for the quantity of oil derived from its nuts; and the singular tuberos base of the stem of a species of *HYDNOPHYTUM*, *Jack.*, from the Moluccas, hollowed out (as is usual in these plants) to form a nidus for a colony of ants. The second shelf from the front is occupied by bottles containing flowers and fruits of the classes APETALÆ and GYMNOSPERMÆ. Among the former the most conspicuous are the NUTMEGS (*MYRISTICA*, *L.*), in various stages of development, together with the flowers of CINNAMON (*LAURUS CINNAMOMUM*, *L.*) and of the LACE-BARK (*LAGETTA LINTEARIA*, *Juss.*). Of the latter are fruits of *GNETUM GNETON*, *L.*, from the Moluccas, and half-ripened fruits of *ENCEPHALARTOS PUNGENS*, *Lehm.*, from the conservatory at Chatsworth. On the floor are larger bottles containing unripe fruits of *ENCEPHALARTOS CAFFER*, *Lehm.*, from the Cape of Good Hope, flowers of *DAMARA AUSTRALIS*, *Lamb.* (the COWDY-PINE of New Zealand), flowers of the WARATA (*TELOPEA SPECIOSISSIMA*, *R. Br.*), the most splendid of New Holland PROTEACEÆ, and fruits of the CHOCOLATE-NUT (*THEOBROMA CACAO*, *L.*).

The upper shelves in Case 15 are occupied by MONOCOTYLEDONOUS specimens of various families. On the lower shelves is placed a collection of ROOT-PARASITES, comprising several specimens of *RAFFLESIA ARNOLDI*, *R. Br.*, the largest of known flowers, the whole plant consisting of a single flower, which, when expanded, measures three feet in diameter, a smaller species of the same genus (*RAFFLESIA CUMINGII*, *R. Br.*), several species of *BALANOPHORA*, *Forst.*, *CYNOMORIUM COCCINEUM*, *L.*, from the island of Gozo near Malta, *PHYLLOCORYNE JAMAICENSIS*, *Hook. fil.*, *LOPHOPHYTUM MIRABILE*, *Schott. and Endl.*, *SARCOPHYTE SANGUINEA*, *Sparm.*, *HELOSIS CAYANENSIS*, *Rich.*, *LANGSDORFFIA HYPOGÆA*, *Mart.*, a species of *MYSTROPETALUM* from the Cape of Good Hope, *APHYTEIA HYDNORA*, *L. fil.*, also from Southern Africa, and *CYTINUS AMERICANUS*, *R. Br.* The large bottles on the floor contain specimens of *RAFFLESIA ARNOLDI*, *R. Br.*, of the BREAD-FRUIT (*ARTOCARPUS INCISA*, *L. fil.*), of the JACK (*ARTOCARPUS INTEGRIFOLIA*, *L. fil.*), of the PALMEIRA-PALM (*BORASSUS FLABELLIFORMIS*, *L.*), and of a monstrously-developed fruit, brought from China, of a species of *CITRUS*, *L.*, in which the divisions are enormously multiplied, and partially separated from each other.

Cases 16, 17, and 18, which terminate the series of Wall-Cases, are devoted to a collection of CLAY MODELS OF ENGLISH FUNGI, made by the late Mr. James Sowerby, while engaged in the publication of his work on that tribe of plants, and representing for the most part the identical subjects depicted in it. They are all named in conformity with the work, and are furnished with references to the plates in which the species are figured. The arrangement is that of the Rev. M. J. Berkeley in the "English Flora" of Sir William J. Hooker.

The Table Cases are chiefly occupied with SECTIONS OF WOODS.

The first Table, on entering from the Eastern Doorway, lettered A, presents sections of TREE-FERNS, PALMS, and other MONOCOTYLEDONOUS structures, CONIFERÆ, CYCADEÆ, and WINTERÆ. The FERNS are placed in the Division A 1; the PALMS commence in the same division, and are continued through the greater part of the next, A 2; and the other MONOCOTYLEDONOUS structures follow in the same division. On the opposite side of Table A, Divisions 3 and 4, are placed specimens of numerous CONIFEROUS WOODS; and a few specimens of CYCADEÆ and WINTERÆ complete the Division A 4.

Four of the divisions of the next Table, B, are occupied by a series of MISCELLANEOUS WOODS, principally CLIMBERS, and chiefly from Brazil. Among these attention may be particularly directed to the species of CLEMATIS, to those of COCCULUS and other MENISPERMEÆ, and to the Malpighiaceæ genera, STIGMAPHYLLON and TETRAPTERIS, in the division lettered B 1; to the species of PAULLINIA, GOUANIA, LEGUMINOSÆ, and MYRTACEÆ, in B 2; to the parasitic genera VISCUM and MYZODENDRUM, to ASPIDOSPERMA EXCELSUM, Benth., to the species of STRYCHNOS, to BIGNONIACEÆ of various genera, to CECROPIA, POUROUMA, and FIGUS, in B 3; and thence passing to the first division on the opposite side of the Table, B 4, to the species of PIPER, of PISONIA, of ARISTOLOCHIA, and several woods of curious structure, whose names are unknown, no corresponding specimens having been received along with them. The middle division on the outer side of this Table, B 5, exhibits MISCELLANEOUS specimens, among which may be particularly noticed a remarkable wood from the Moluccas, sent under the name of Nutmeg-Wood, but probably belonging to the family of MENISPERMEÆ; a fine specimen of the LACE-BARK (*LAGETTA LINTEARIA*, Juss.); a section of a trunk, probably Leguminous, from Santa Elena, in the Republic of Ecuador, thickly coated externally with a yellow resinous secretion; and the branched stem of a species of Geranium, from South Africa (*MONSONIA HERITIERI*), almost wholly converted into a smooth gummy substance. The rest of the outer side of this Table, including the division lettered B 6, is taken up with specimens illustrative of diseases, wounds, or other injuries of trees; of their repARATION either in whole or in part; of the results of incisions made through the bark into the wood, &c., &c.

Table C contains specimens of Woods obtained from various parts of the world, and arranged as follows:—In the division C 1 are placed a series of Woods of CEYLON, arranged in alphabetical order, according to the Cingalese names, with the scientific names, when known, appended. Sections of these woods exhibit the transverse as well as the vertical structure. Section C 2 commences with a set of Woods, chiefly from New Holland and New Zealand, obtained from the Model Room of the Board of Admiralty at Somerset House, and ends with specimens, in longitudinal and transverse sections, of the woods used in the construction of the carriages on the North-Western line of railway. A set of Woods of BRITISH GUIANA, arranged for the most part alphabetically, according to the native names, occupies the whole of

the division O 3, and a part of O 4; and these are followed, in the latter division, by specimens of a set of Woods from New Holland, Van Diemen's Land, and New Zealand, imported in the ship *Dromedary*, in 1821; by specimens of a set of Timber Trees of Van Diemen's Land; by specimens of a few Chilian Woods; and by a set of four-and-twenty Woods of the East Indies, including most of those in common use for ship-building and other purposes of construction.

The opposite Table, D, is chiefly occupied by an extensive series of CABINET-WOODS, including nearly all of those which are more or less frequently employed by the London cabinet-makers, and arranged alphabetically, according to the names by which they are ordinarily known in the trade. These specimens fill nearly the whole of Divisions D 1, D 2, D 3; and the remaining division of the Table, D 4, is devoted to specimens of the principal varieties of CONIFEROUS WOOD, or DEALS, in common use.

The middle Table on the northern side of the room, lettered E, commences with a series of Woods of NEW HOLLAND AND VAN DIEMEN'S LAND; Division E 1 being entirely occupied by Woods of the MYRTLE TRIBE, the most conspicuous of which belong to the genus *Eucalyptus*, and are mostly distinguished by their native names. Division E 2 contains other Woods of Australia, together with a few from New Zealand. The divisions lettered E 3 and E 4 contain a series of Woods from SOUTHERN AFRICA, alphabetically arranged, according to the names given by the Dutch colonists. E 5 is filled with Miscellaneous specimens of Woods from various quarters, among which are sections of MAHOGANY (*Swietenia Mahogani*, L.), BREAD-FRUIT (*Artocarpus incisa*, L. *fil.*), of various species of EBONY, and of the TIL (*Laurus foetens*, Sol.) of Madeira, a wood the intense foetor of which is apparently undiminished after more than a century's preservation in the Sloanean Collection. E 6 is filled with PROTEACEOUS WOODS, and with the Woods, in many respects similar, of several species of the genus *Casuarina*.

The last Table, lettered F, contains a series of specimens of the genus *Banksia*, together with a few of the nearly-related genus *Dryandra*. The former are geographically arranged, according as they are derived from the east coast of New Holland, the north, or the west coast. The latter are wholly from the west.

JOHN JOSEPH BENNETT.

DEPARTMENT OF ANTIQUITIES.

THE collections in this Department are divided into two series. The first, consisting of Sculpture, including Inscriptions and Architectural remains, occupies the Ground Floor of the South-western and Western portions of the building; and to this division have lately been added some rooms in the basement, not originally designed for exhibition, but now supplying the only space which the extensive acquisitions recently made from Assyria and other countries have left available for that purpose. The second series, placed in a suite of rooms on the Upper Floor, comprehends all the smaller remains, of whatever nation or period, such as Vases and Terracottas, Bronzes, Coins, and Medals, and articles of personal or domestic use. To the latter division is attached the collection of Ethnographical specimens.

The arrangement of the series of Sculptures is still incomplete, a considerable part of the galleries designed for their reception having only lately been erected. So far, however, as that arrangement has been carried, the collections are so disposed as to admit of being visited, with few exceptions, in chronological order, from the earliest monuments of the Egyptian Pharaohs down to the latest memorials of the Roman dominion in this country. The peculiar form of the galleries has made it necessary to place the most ancient remains at the North-western extremity, which is farthest from the Entrance Hall; so that a visitor, wishing to pursue the more natural historical course, is recommended to descend the North-western staircase from the Gallery of Minerals and Fossils, on the Upper Floor, and enter the Ground Floor by the Egyptian Vestibule, proceeding through each apartment in the reverse order to that adopted in the ensuing description, which commences with the latest, or Roman monuments, and is continued through the Lycian, Greek, and Assyrian, to those of

Egypt. The arrangement of the four principal series of sculptures may be stated generally as follows: the Roman, including the mixed class termed Græco-Roman, occupies the South side, running East and West: the Greek, strictly so called, the Assyrian, and the Egyptian, form, approximately, three parallel lines, running North and South, at right angles to the Roman. To the left of the Hall, on entering the building, is the

ROMAN GALLERY.

On the South side, under the windows, are miscellaneous Roman antiquities discovered in this country. On the opposite side is the series of Roman Iconographical or portrait Sculptures, whether statues or busts. Each wall is divided by pilasters into six compartments.

ANGLO-ROMAN ANTIQUITIES.

Immediately to the left of the door, on entering, are seven Pigs of lead, marked with Roman names, which specify either the mines from which the metal was obtained, or the Emperors, or local authorities, by whose licence it was worked and sold.

Against the walls are mosaic or tessellated Pavements.

The oblong piece in Compartment I., decorated with a figure of Neptune, amidst fishes and marine monsters, was found in the ruins of a Roman villa at Withington, Gloucestershire. The large pieces in Compartment II., and the two smaller pieces, to the left hand, in Compartment III., originally formed part of the same pavement, though the space does not admit of placing them in juxtaposition.

The right-hand fragment in Compartment III. was discovered at Woodchester, in the same county.

In each of the first four Compartments stands a Sarcophagus, which, like most monuments of Roman sculpture found in this country, exhibits, more or less, the rudeness of provincial art. Within the Sarcophagus in Compartment IV. (which was discovered in London) was found a leaden coffin, the lid of which may now be seen above the Sarcophagus. Within the three other Sarcophagi, were discovered various remains, consisting chiefly of vases of glass or red earthenware, and in one instance a pair of richly-embroidered shoes, all of which are exhibited in glass cases in the British Room.

The large scroll in Compartment V. is probably an ornament from the cover of a Sarcophagus. It was found (with the fragment of a Mill-stone, now placed beside it, and the first two Inscriptions, which are sepulchral memorials, in Compartment VI.), at the foot of the old Roman wall of London.

Against the pilasters on this side stand five Altars, of which the most remarkable is that between Compartments V. and VI., having a dedication in Greek to the Tyrian Hercules.

Against the Western wall is a large Basin, in the form of half an octagon, with bas-reliefs on the sides.

The minor sculptures on the South side are all likewise remains of the Roman rule in Britain.

To the same class belong the six specimens of mosaic or tessellated work attached to the upper wall on the North side of this Room. Those in Compartments VII.—IX were discovered in London; and those in Compartments X—XII., at Abbot's Ann, in Hampshire.

ROMAN ICONOGRAPHY.

Along the North side of the gallery is arranged the series of Roman portraits, in chronological order. The period included within each of the six compartments is inscribed in gilt letters on the wall. Upon the pedestal of each statue, or bust, are inscribed, when known, the name of the person represented, the dates of such person's birth, death, and (if an Emperor) of his reign, and the site where the sculpture was discovered.

The greater part of the collection which here commences, and which is continued through the four succeeding, or Græco-Roman, rooms, was formed by Charles Townley, Esq., and purchased, after his decease in 1805, for £20,000. Subsequent acquisitions have been made by the bequest of the collection of R. Payne Knight, Esq., in 1824, and by various individual purchases and donations.

Compartment VII.—Portraits of unknown persons, of uncertain period, though probably belonging to the first and second centuries after Christ.

Against the pilaster, a statue of an unknown personage, wearing the *toga* ; apparently dating not far from the Christian Era.

Compartment VIII.—Heads of Julius Cæsar, Augustus, Tiberius, and Nero, and bust of Domitia (wife of the Emperor Domitian).

Against the pilaster, a figure of uncertain period.

Compartment IX.—The following busts, or heads:—Trajan; a barbarian chieftain; Hadrian in armour; his favourite Antinous; and Hadrian undraped.

Against the pilaster, a statue of Hadrian, in armour.

Compartment X.—Busts of Ælius Cæsar (the adopted heir of Hadrian, but who died in the lifetime of that Emperor); of Sabina (wife of Hadrian); of a young man (with a dedicatory inscription

on the pedestal); of a lady named Olympias (also bearing a dedicatory inscription); and of Antoninus Pius.

Against the pilaster, statue of Marcus Aurelius, in civil costume.

Compartment XI.—Busts of Marcus Aurelius (attired as a *Frater Arvalis*); of his wife Faustina the Younger; of his colleague in the Empire, Lucius Verus; of an unknown person of about the same period; and of Septimius Severus.

Against the pilaster, statue of a person in military costume, of about the close of the second, or beginning of the third century.

Compartment XII.—Busts of Caracalla; of an unknown middle-aged man; of an unknown woman (a work of doubtful antiquity); of Gordianus I.; and of Otacilia Severa (wife of the Emperor Philip).

FIRST GRÆCO-ROMAN SALOON.

This and the two succeeding rooms are appropriated to statues, busts, and bas-reliefs, of the mixed class termed Græco-Roman, consisting of works discovered (so far as is known) in Italy, but owing their origin and character, either directly or mediately, to the Greek schools of sculpture. Some few of these may, perhaps, be original monuments of the autonomous or ante-Roman period of Greece, afterwards transported by the conquerors to their own country, but the majority were certainly executed in Italy during the Imperial times, though generally by Greek artists, and in many instances copied, or but slightly varied, from earlier Greek models. The relative age of such works being too uncertain to admit of carrying out satisfactorily a chronological arrangement, they are classified according to their subjects, all the representations of each personage, mythic or real, being placed in juxtaposition.

The present room contains the first portion of the mythological series, consisting of all the examples of the Twelve Olympic Deities, with their several modifications in the Greek and Roman Pantheon. The description commences from the Northern, or right-hand side of the Western door, which faces the entrance. The inscriptions on the pedestals indicate firstly the Latin, and secondly the Greek, names of the Deities, and, whenever known, the site of discovery.

First in order are the representations of Jupiter (called by the Greeks *Zeus*), consisting of a life-size head; a colossal bust; a bust in the character of Serapis; and a small statue, seated, and combining the attributes of Pluto (*Hades*), with those proper to Olympus.

On the other side of the passage, to the North of this room, is a small triple statue of Hecate, or Diana *Triformis*, with a Latin inscription recording the person who dedicated it.

Against the adjoining pilaster, a statue of Ceres (*Demeter*), with some of the attributes of Isis.

Next follows Minerva (*Athene*), represented by four busts or heads, on the second of which the helmet and drapery have been restored in bronze; whilst the fourth (to the South of the doorway) appears copied from an archaic bronze.

In the South-east angle of the room are representations of Mercury (*Hermes*). These consist of a small head, a terminus of a boy in the character, and with the emblems, of Mercury, a terminal bust of the god, and, on the Southern wall, a seated figure of him on a bas-relief, with a tripod, and two snakes, below.

On the other side of the door is a bust of Diana (*Artemis*), the sister of Apollo; a small mutilated statue of Diana, in the character of a huntress, attended by a hound; a life-size statue of the same deity, hurling a javelin; and a small head of her, from a statue.

On the wall above is a votive tablet, on which is represented a family of Roman suppliants consulting the oracle of Apollo, with Diana and Latona (*Leto*) beside him, and a Greek inscription below.

Next is Venus (*Aphrodite*). The first representation is a small torso, stooping, of the finest workmanship, then follows a head; then a statue of heroic size, representing the goddess preparing for the bath, with a vase at her side, then a small but very elegant statue, though ill-restored, with some drapery confined between the legs; then the torso of an undraped statue, broken to pieces in a fire at Richmond House in 1791: and lastly (in the middle of the room), the statue commonly called the "Townley Venus," a half-draped figure of heroic size, of which the extremities are restored, but which is justly celebrated for its beauty of execution and fine preservation of surface.

In the South west angle of the room are three heads of Apollo (*Apollon*), of which the last is copied from an archaic bronze, and the first is remarkable for its beauty.

Above, on the South wall, is a bas-relief of Apollo, in his character of *Citharædus*, or player on the lyre, receiving a libation from Victory.

Beside the West door is a bust of Juno (*Hera*).

SECOND GRÆCO-ROMAN SALOON.*

This small apartment is appropriated to the representations of human personages. They are of two classes, generic and individual. The following are generic representations: —

In the middle of the room, a statue of a Discobolus, life-size, throwing the *discus*, a kind of quoit; supposed to be a copy of the celebrated bronze statue by Myron.

* This saloon being under repair, the objects here described are temporarily removed from it.

At the sides of the room, a life-size statue of a young man, undraped, of which the subject is uncertain ; a mutilated group of two boys, quarrelling over the game of *astragali*, or osselets, life-size ; two small statues of fishermen, holding baskets, and one having in his right hand a fish ; a small statue of a comic actor, wearing a mask ; another, of a tumbler, on the back of a crocodile.

The individual representations, or portraits, consist of busts of personages distinguished in Greek history or literature, and stand in the following order :—

Periander, one of the seven sages ; the philosophers, Epicurus, and Diogenes ; Hippocrates, the physician ; Pericles, the Athenian statesman ; Demosthenes, the orator ; Aratus, the poet and astronomer ; Sophocles, the tragedian ; Homer, and another Greek poet.

On the walls are two bas-reliefs, each bearing an unknown portrait.

THIRD GRÆCO-ROMAN SALOON.

This room contains the remainder of the mythological series, consisting of the representations of divinities of inferior rank to the Olympic cycle, demigods, heroes, and personages associated with religion, poetry, or mysticism, in the Greek and Roman creed. The description commences from the North-west door, leading to the Lycian Gallery.

The first sculpture represents a symbolical personage, modified from the type of Hermaphroditus, the offspring of Mercury and Venus ; the next Actæon, transformed by Diana into a stag ; the third is a terminal statue of a veiled person, of uncertain class.

The five succeeding subjects are connected with Asiatic legends :—A bust (on a bracket) of Atys, the favourite of Cybele, worshipped especially in Phrygia ; a group representing a mystical sacrifice to Mithras, the Persian deity of the sun ; a statue of a priest of Mithras (wrongly restored as Paris) ; a small group of a Mithraic sacrifice, with a dedicatory inscription ; and (on a bracket) a bust of a youth in a Phrygian cap, and veiled, probably Adonis, or Atys.

Over each Mithraic group is a rude bas-relief of uncertain meaning.

Next follow the creations of Poetry : Mount Parnassus, as its seat, and the Muses, as its inspirers.

An elaborate, and highly curious bas-relief represents the Apotheosis of Homer, occurring on Parnassus, in the presence of various deities, Muses, and allegorical figures, whose names are generally inscribed on the marble, as well as that of the artist, Archelaus of Priene. Beside this are two fine busts, probably of Homeric heroes, and commonly, though without much reason, termed Achilles and Diomedes.

Beyond this is a group of Muses :—in the centre, a large statue of Thalia, the Muse of pastoral and comic poetry ; on each side of this,

a head of a Muse; and beside these, two small statues of Muses playing the lyre, one of which is inscribed ΕΥΜΟΥΣΙΑ, or "Harmony."

Above the last-mentioned figure is a bas-relief, much restored, of the Centaur Nessus, carrying off Deïanira.

The next class is that of Heroes and Heroines, being persons of earthly origin, but with superhuman or mythical attributes. The first specimen is a bas-relief of two youthful horsemen, perhaps Castor and Pollux, the twin sons of Jupiter and Leda; the next a bas-relief, supposed to represent Castor, with a horse and dog; the third a head (on a bracket) from a statue of a wounded Amazon.

Some sculptures of miscellaneous subjects succeed:—A bust, commonly known as Dione, the Titan, mother of Venus; another of a very beautiful female, in a cluster of leaves, variously designated as Clytie rising from the Heliotrope, Isis resting on the Lotus, and Daphne transformed into a laurel; between these, a mutilated statue of Hymen; and beyond them, a statue of the sleeping Endymion, the favourite of Diana.

Next are three representations of Cupid (*Eros*):—a life-size statue of the god, bending his bow; a small statue (on a bracket) of the same design; and a statue of Cupid in the character of Somnus, the god of sleep.

These are followed by Hercules (*Heracles*), the most celebrated of the demigods, or deified heroes of antiquity; here represented by a small statue (on a bracket); a bas-relief exhibiting the capture of the stag on Mount Mænalus; four busts against the Eastern wall of the room, two of which are colossal, and a small terminal bust, in the character of Bacchus, on the first bracket on the south side.

A few succeeding pieces are of mixed or uncertain subjects. On the second bracket is a head, probably of Cybele (*Rhea*); above it a bas-relief of three rural nymphs, standing between Jupiter and Pan; on the third bracket, an unknown female head, apparently copied from a bronze; and (underneath these) two small statues of nymphs, one resting after the chase, the other sleeping, the latter of which was probably intended for Ariadne, though wrongly restored as a water-nymph.

The remaining sculptures on this side are illustrative of Bacchus (*Dionusos*), and his attendant Satyrs, Pans, and Bacchantes.

First is a life-size statue of Libera, the female Bacchus, or perhaps the nymph Ariadne, with a panther. To the right of this, a bas-relief of an old Satyr, seizing the robe of a Nymph; and below it (on a bracket) a head of the youthful Bacchus.

Next is a terminus, surmounted by a head of the bearded or Indian Bacchus, a subject repeated in three busts a little further on; on a bracket above, a head bound with a diadem, and supposed to be Bacchus; and below it, a life-size statue of the god as a boy.

In the centre of the next compartment is a group of Bacchus attended by Ampelus, who is represented at the moment of transformation into a vine-tree, from which a panther is snatching grapes. On each side of this group is a small statue of a youthful Satyr, with a Greek inscription, recording, in each instance, with slight variations of language, that the sculpture is the work of Marcus Cossutius Cardo.

each side of the preceding, the Capital of a Pilaster; and below these, two small shafts of Columns, in granite. On the floor, part of a mosaic Pavement, representing the head of Neptune.

Near these are placed two architectural Models:—in the centre of the room, a Model of the Coliseum at Rome; and in the sixth recess, a Model of the temple of Vesta, at Tivoli.

In the sixth window, is a Pig of lead, with a Roman inscription.

Returning to the head of the staircase, the door on the left leads to the

LYCIAN GALLERY.*

The collection in this room consists of architectural and sculptural remains obtained from ancient cities in Lycia, one of the South-west provinces of Asia Minor, inhabited by a mixed population of two aboriginal races called Solymi and Termilæ, with the Greeks, who had colonized it at an early period, before the Trojan war. These monuments were removed from that country in two expeditions undertaken by Her Majesty's Government in the years 1842–1846, under the direction of Sir C. Fellows, by whom the greater part of them were discovered. They consist of sculptured remains, ranging in date from the subjugation of the country by the Persians, B.C. 545, to the period of the Byzantine Empire. With them are exhibited plaster casts of some other sculptures, of which the removal was not found practicable, but of which facsimiles were thought needful as illustrations of the history of art, and materials for the study of a language apparently peculiar to Lycia. These objects are all from the city of Xanthus, except when otherwise specified. The following are the most remarkable:—

No. 1. Bas-reliefs from the Harpy tomb, which stood on the Acropolis. The sculptures, as will be seen by the model adjoining, originally decorated the four sides of a rectangular solid shaft, about seventeen feet high, which was surmounted by a small chamber, of which the door is visible on the West side of the monument. The style indicates a date probably not later than B.C. 500. The subjects of the bas-reliefs are variously interpreted; on the North and South sides are Harpies bearing off the daughters of Pandarus;

* Owing to alterations occasioned by the erection of two adjoining galleries, this collection has been in part disturbed from its original arrangement, and the want of space renders it impossible at present to reduce it to any exact order.

beside these are seated figures, probably deities; and other personages from the Greek mythology complete the adjoining scenes.

Nos. 2-8. A frieze of Satyrs, and wild animals.

Nos. 9-16. A frieze representing cocks and hens.

Nos. 17-21. Another frieze, of archaic style, with a procession of chariots, horsemen, &c.

No. 23. The gable end of a tomb, on which are sculptured two figures beside an Ionic column, surmounted by a harpy.

Nos. 24-27. Similar portions of tombs with figures of sphinxes in relief. These, and No. 23, are all of the same early style.

Nos. 28-30. Three draped female torsos of an architectural character.

No. 31. Stone chest, from the top of a *stela*, or columnar tomb. On one side is a man stabbing a lion, on another a lion with a cub.

No. 32. Square block, decorated with lions' heads, believed to have been originally at the summit of the inscribed monument of Xanthus.

Nos. 34-140. These sculptures and architectural members formed part of the building, of which a restored model, with a ground-plan of the remains as they were found *in situ*, and a picture of the scene of the discovery, is placed in this room. The model, made under the direction of Sir C. Fellows, and presented by him to the Museum, exhibits an Ionic peristylar building, with fourteen columns running round a solid *cella*, and statues in the intercolumniations, the whole elevated on a base, which stands upon two steps. This building has by some been considered a trophy in memory of the conquest of Lycia by the Persians under Harpagus, B.C. 545, though it was probably not erected till some time in the next century. Another conjecture is that the bas-reliefs represent the suppression, by the Persian satrap of Lycia, of the revolt of the Cilicians against the Persians, B.C. 387.

Nos. 34-49. Sculptures of the broader frieze supposed to have encircled the base, they represent contests between heavily-armed Greek warriors, and more lightly equipped antagonists in Asiatic costume.

Nos. 50-68. The narrow frieze which ran round the upper part of the base. On Nos. 50-53 is seen the attack upon a city, supposed to be Xanthus. Nos. 55-59 represent a general combat between Greeks; Nos. 60, 61, a walled city, besieged; No. 62 a Persian satrap, supposed to be Harpagus, receiving a deputation from the besieged city, with a slave holding an umbrella over his head; Nos. 65, 66, a sally from the town; No. 67, the retreat of the Lycians into the city.

No. 69. Capping stones of the east front of the base.

Nos. 70-74. Columns and portions of columns from the peristyle.

Nos. 75-81. Statues which were placed in the intercolumniations: they represent females having at their feet marine emblems, of which the meaning is variously interpreted.

Nos. 95-105. Narrow frieze which surrounded the *cella* - the subject is an entertainment, with a sacrifice of rams, bulls, and goats.

Nos. 106-109. Coffers of the ceiling, from the Eastern front

Nos. 110-123. Narrow frieze supposed to have surrounded the exterior of the building; it represents dresses, horses, &c., brought to a satrap, the chase of the bear, and of the wild boar; and a battle of horsemen and foot-soldiers.

No. 125. Eastern pediment with various figures, probably divinities.

No. 126. Half of the Western pediment—six warriors fighting

No. 132. Draped figure of a female in rapid motion, from the South *acroterium* of the pediment; like those previously described, Nos. 75-84.

No. 135. Similar figure from the North *acroterium*.

Nos. 139, 140. Two crouching lions, found at the base of the monument, and conjecturally placed, in the model, within the colonnade.

No. 141. Cast of a portion of the square *stela*, called the Inscribed Monument; it is covered with an inscription in the Lycian language, in which there is mention of the son of Harpagus, and several Lycian towns and states; on the north side is a Greek inscription, commencing with a line of the poet Simonides, who flourished B.C. 556, and recording the exploits of the son of Harpagus, in whose honour this monument was erected in the market-place of the twelve gods.

No. 142. Tomb of a satrap of Lycia named Paiafa, with a roof in the form of a pointed arch, surmounted by a ridge. On each side of the roof is an armed figure, perhaps Glaucus or Sarpedon, in a chariot of four horses, and along the ridge a combat of warriors on horseback, and a Lycian inscription; in the Western gable is a small door for introducing the corpse. The sides of the lower portion present bas-reliefs of warriors in combat, the satrap Paiafa seated, and other figures of men, or gods, with inscriptions. On the roof is the name of Itimse, who made that part of the tomb.

No. 143. Roof of a tomb, similar to No. 142, apparently of a person named Merewe; on the ridge are various subjects in bas-relief, and on each side below is Bellerophon in a chariot, attacking the Chimæra.

Nos. 145-149. Casts from a tomb excavated in the solid rock at Pinara. On the two lowest are interesting representations of an ancient walled city.

Nos. 150-152. Casts from the bas-reliefs of a rock-tomb at Cadyanda, interesting from bilingual inscriptions in the Greek and Lycian languages, which accompany several of the figures.

Nos. 153-156. Casts of inscriptions in Greek, Lycian, or both languages, from different localities in Lycia.

No. 156.* Fragment of a Lycian inscription.

No. 157. Casts from a pedestal decorated with bas-reliefs.

No. 158. Cast of Bellerophon attacking the Chimæra.

No. 159. Bilingual inscription in Greek and Lycian in honour of Pixodarus, King of Caria, B.C. 340.

Nos. 160, 161. Casts from the gable ends of two tombs.

No. 165. Inscription from Xanthus, dated in the 9th year of Ptolemy Philadelphus, king of Egypt.

No. 166. Casts of the sculptures of a rock tomb at Myra, coloured to represent its present condition

No. 168. Remains of a Roman sarcophagus, decorated with bas-reliefs; on the cover have been a male and female figure reclining.

No. 169. Portion of a sarcophagus, with its roof-cover; on it are boys, or cupids, trundling hoops, and playing at ball.

No. 172. Two metopes, with the head of Diana, from the Roman ch at Xanthus.

No. 173. Roman square monument; on one side are Plutus and Fortune, on the other is a Persian, shooting at various animals.

No. 175. Part of the interior frieze of a tomb at Antiphellus, probably representing nymphs.

No. 176. Greek inscription of the Roman Imperial times.

No. 176*. Cippus, in shape of a cinerary urn.

In a glass case, in the middle of the room, are several smaller objects, found in the Acropolis of Xanthus.

The door on the North side of the Lycian Gallery opens into a small ante-room, at present not arranged, in which will be placed sculptures and inscriptions from some of the islands of the Greek Archipelago.

FIRST ELGIN ROOM.

This and the succeeding room contain the sculptures and inscriptions from Athens and Attica. The largest and most valuable portion was obtained by the Earl of Elgin, when Ambassador at Constantinople, in the years 1801–1803, by virtue of a firman from the Sublime Porte, authorizing him to remove from Athens whatever monuments he might desire. The Elgin Collection, which includes some additional marbles acquired subsequently to 1803, with several casts and minor objects, was purchased from the Earl by Parliament, in 1816, for £35,000. Besides the Elgin Marbles, these rooms contain a few sculptures presented by J. Gandy Dering, Esq., in 1820, some Greek inscriptions presented, in 1785, by the Dilettanti Society, and several casts of monuments now at Athens, obtained by permission of the present Greek Government, with a few other minor objects.

The most important series in this room consists of the two groups arranged one on each side, which originally decorated the Eastern and Western pediments of the Parthenon, or temple of Minerva, at Athens. Of this building some notice will

be given in the description of the succeeding, or Second Elgin Room, to which its remains more properly belong: the pedimental figures having only been transferred to this room owing to the want of space in the other for so arranging them as not to interfere with the frieze which surrounds it. These statues, executed under the superintendence of Phidias, the greatest of ancient sculptors, form collectively, notwithstanding their dilapidated condition, the most valuable monument of Greek art which has descended to modern times.

The group on the West side of this room, seen by the spectator from the East, belonged to the Eastern pediment of the temple, and represented, when perfect, the miraculous birth of Minerva from the head of Jupiter. The central figures, by which the action of the scene was expressed, have, with the exception of a single fragment, perished, without any delineation or copy of them surviving. Their place is here indicated by the opening in the middle of the group, which must be understood as representing a space of between thirty and forty feet. Of the figures which remain, the following are the designations most generally received, though subject to much difference of opinion:—

At the South end of the pediment, the upper part of the figure of Hyperion, or the Sun, rising from the sea, as at the approach of day; heads of two horses in the chariot of Hyperion; Theseus, or perhaps Hercules, reclining on a rock, covered with a lion's skin; two goddesses, probably Ceres and Proserpine, sitting on low seats; Iris, the celestial Messenger, in rapid motion, as if to announce on earth the intelligence of the birth of the goddess.

Against the wall, behind the opening, are two feet from a standing figure, supposed to be that of Minerva from the lost central group.

At the North end of the pediment, torso of Victory; group of two seated, and one recumbent female, supposed to be the three Fates; head of a horse from the chariot either of Night, or of the Moon, descending into the sea.

On the opposite side of the room are the remains of the Western pediment, in which was represented the contest of Minerva with Neptune for the titular supremacy of Athens. Though this group is now in a more fragmentary state than the other, it was more perfect in A.D. 1674, when drawings, still extant, were made of all the sculptures of the temple by Carrey, a French artist, and we are thus enabled to supply many of the missing portions with greater certainty. Those statues which still remain at Athens are here represented by casts.

Beginning at the North end the figures are as follow:—

Recumbent statue, supposed to be the river-god Ilissus; cast of a group, commonly known as Hercules and Hebe; male torso, supposed to represent Cecrops, the first king of Attica; upper part of the head, and fragment of the breast, of Minerva; upper part of the torso of Neptune; draped female torso, supposed to be Amphitrite; lower part

of a seated female figure, probably Latona; cast of the torso of a crouching male figure, by some considered as the river-god Cephissus; part of a recumbent female figure, perhaps the nymph Callirrhoe.

Against the wall, behind the figures of this pediment, are placed casts from some fragments of a horse, supposed to have belonged to the chariot either of Minerva, or Neptune.

At the South end of this room, on each side the door, are casts of a male and female torso, resembling in style the sculptures of the Parthenon, but whose original positions have not been determined.

At the North end, on a stone table, is a cast from the head of the figure of Victory, which formerly belonged to the Western pediment. On the same table is a cast from another head, now in the Imperial Library at Paris, believed by M. Lenormant (the donor of this cast,) to have belonged to the same group of statues.

The other sculptures in this room are from various localities in Athens and Attica, and belong to different periods.

The earliest specimen is a cast from a bas-relief, at the South end of the room, representing Minerva in her car; the original, which is still at Athens, was discovered on the Acropolis, and is supposed to have belonged to the older temple of the goddess, which was destroyed prior to the erection of the Parthenon. On each side of this is a small votive tablet, and below, a fragment of a draped female statue, and a cast of a male torso, all belonging to a good period of art.

At the same end of the room, on the other side of the doorway, is a large bas-relief found in the theatre of Bacchus at Athens, and representing Bacchus between a Bacchante and two Sileni; though the style of sculpture appears archaic, it is probably only a late imitation of the earlier schools. Below this is a bas-relief of a *quadriga*, or four-horsed chariot; and in front, a marble Sandjal, from Athens, bearing the name of the maker Phædrus, probably not older than the time of the Emperor Severus. Adjoining is a cast of an owl, from Athens.

At the North end of the room, attached to the wall, are some sculptures from the Temple of Wingless Victory at Athens. This building, which appears to have been nearly contemporary with the Parthenon, was probably designed to commemorate some victories of the Athenians, both over the Persians and over rival Greek states. It was of Ionic architecture, and stood near the Propylæa of the Acropolis.

The series consists, firstly, of four marble slabs, and a cast from a fifth slab, belonging to the upper frieze of the building, representing, in high relief, Athenian warriors combating with enemies, some in Asiatic, others in Greek, costume; and secondly, of casts from four slabs belonging to the lower frieze, representing five figures of Victory, two of them leading a bull to sacrifice. These monuments are all of the very best style of execution.

At this end of the room are several sculptures, not yet arranged, but of which the most important may be mentioned:—

On the East side of the doorway, an undraped life-size statue of a youth, probably Cupid, of the finest workmanship.

On the West side, the lower portion of a draped female figure.

On the table adjoining the Cupid, a cast from a mutilated female head of very fine style; a trophy, or stand of armour, found at Marathon; a mutilated colossal head of Nemesis, from her temple at Rhamnus; two or three small statues: and in the lower compartment, various fragments of the pedimental figures of the Parthenon.

In the North-east angle of the room is a female statue, of somewhat early character, found in the temple of Themis, at Rhamnus.

Against the Western wall of this room it is intended to arrange the Greek inscriptions.

SECOND ELGIN ROOM.

As the principal portion of the series of sculptures from the Parthenon is here exhibited, forming the chief contents of this Room, a short account of that building may be prefixed to the description. The most ancient temple of Minerva, called the Hecatompedon, which stood on the summit of the Acropolis of Athens, having been burnt by the Persians, B.C. 480, a more splendid edifice was erected between thirty and forty years afterwards during the administration of Pericles. It was constructed of Pentelic marble, in the Doric order of architecture, and was of the form termed peripteral octostyle. The architect was Ictinus, but the sculptural decorations were executed from the designs and under the direction of Phidias. Two models, made by Mr. R. C. Lucas, are placed in this room, one of which represents the building as it is believed to have been in its original state, the other as it appeared in A.D. 1687, immediately after the bombardment of Athens by the Venetian General, Morosini, when a shell, falling into the middle of the temple, exploded a powder-magazine established there by the Turks, and laid the adjoining portion in ruins.

It will be seen from these models that the *cella*, or enclosed building within the colonnade, was decorated externally with a continuous frieze in low relief, whilst the entablature surmounting the colonnade had a frieze formed of metopes

alternating with triglyphs, each metope containing a sculptured group in high relief.

Attached to the Western wall of the room are fifteen of the metopes, and a cast from another, which is now in the Museum of the Louvre, at Paris. They are all from the South side of the Parthenon, and represent combats between Greeks and Centaurs. Casts from three other metopes, still remaining at Athens, and representing various subjects, are inserted in the adjoining walls.

Around the room are placed in a continuous line the slabs removed by Lord Elgin from the frieze of the *cella*, with casts of a few other slabs still existing on the temple, forming altogether more than one-half of the entire series. They are arranged, as far as possible, in their original order, but it is necessary to bear in mind that, owing to the absence of a considerable portion, several slabs, not formerly connected, are here brought into juxtaposition, and that the effect of the whole frieze is in one sense reversed, by being made an internal, instead of an external, decoration. The subject of the bas-reliefs is the Panathenaic procession, which took place at the festival celebrated every four years at Athens in honour of Minerva.

At the East end of the temple were originally placed the slabs here numbered, in red figures, 17-24. On two of them (Nos. 18, 19) are deities, and deified heroes, seated; and a priest receiving from a boy the *peplus*, or sacred veil of Minerva. On each side approach trains of females, bearing religious offerings, and under the guidance of officers or magistrates.

On the North side of the building were Nos. 25-46, representing a long cavalcade of chariots and horsemen, and including amongst the latter the most beautifully executed examples of bas-relief which the ancients have left us.

No. 47, representing two youthful horsemen, is the only slab from the West end of the temple. It is succeeded by fourteen casts (Nos. 48-61), taken from the remainder of the frieze at this end.

The remaining bas-reliefs (Nos. 62-90), which are from the South side, and in a very fragmentary condition, exhibit a procession moving in the opposite direction to that hitherto described, the two lines of figures having been so arranged as to meet at the East end. These bas-reliefs represent horsemen, chariots, and victims led to sacrifice.

At the ends of the room are casts of a few isolated slabs from the frieze, which are still at Athens.

Towards the South part of the room is the capital of one of the columns of the temple.

Besides the remains of the Parthenon, the following miscellaneous sculptures and casts are exhibited in this room:—

On the East wall, over the Panathenaic frieze, some casts obtained by Lord Elgin from sculptures still decorating the Temple of Theseus at Athens, a building erected about twenty

years earlier than the Parthenon, to commemorate the removal by Cimon of the bones of Theseus from Scyros to Athens.

The casts towards the North end of the room (numbered 136-149) are from the external frieze of the temple, and represent, in high relief, a battle fought in the presence of six seated divinities.

Nos. 150-154, towards the South end, represent a contest between Centaurs and Greeks.

Adjoining these are casts of three of the metopes (Nos. 155-157), exhibiting warlike achievements of Theseus.

On the East side of the room, resting on the floor, is a coffer from the ceiling of the same temple.

At the North end of the Room are some remains taken from the Erechtheum, a temple erected on the Acropolis of Athens, towards the close of the fifth century before Christ, and dedicated jointly to Minerva Polias, and Pandrosus, daughter of Cecrops. It is the purest and most characteristic monument of the Ionic order of architecture remaining in ancient Greece. Its form is oblong, with a hexastyle portico at the East end, and two unusual additions at its North-west and South-west angles; the one a tetrastyle portico, the other a porch supported by six Caryatides, a structure which has been imitated as a decoration to St. Pancras Church, London.

The remains of the temple which are in the British Museum consist of one of the Caryatides, and, by its side, the column which originally stood at the Northern angle of the Eastern portico; behind these is now placed a considerable portion of the frieze from the wall immediately behind the same column; and near this, a large piece of the architrave, and a smaller fragment of the cornice, from other parts of the building, an ornamental coffer from the ceiling of the interior, and several minor fragments, mouldings, &c.

Towards the North end of the room are the capital of a Doric column, and a fragment of the architrave, from the Propylæa, a building which stood at the entrance to the Athenian Acropolis.

Facing the Eastern door is a colossal draped statue of Bacchus, seated, which formerly surmounted the choragic monument of Thrasyllus, at Athens, erected B.C. 320.

Attached to the Eastern wall are some casts of the bas-reliefs which decorated the frieze of the choragic monument of Lysicrates, erected B.C. 334. They represent Bacchus punishing the Tyrrhenian pirates.

Near these are placed some miscellaneous fragments of architecture from various buildings in Athens and Attica.

The door on the East side leads into the

HELLENIC ROOM.

The marbles exhibited in this room have been brought, at different times, from various parts of Greece and its colonies, exclusive of Athens and Attica. With them are also exhibited plaster casts of some important monuments of the period preceding that of the marbles. The description commences with the casts

The earliest and rudest development of the art is represented by four casts, attached to the Western wall, which were taken from metopes of one of the ruined temples at Selinus, in Sicily. The subjects of the sculpture, which is in very high relief, are mythological.

Next in chronological order should be noticed the restorations, placed on each side of the room, of the Eastern and Western pediments of a Doric temple in the Island of Ægina, erected probably in the fifth or sixth century B.C., and dedicated either to Jupiter or Minerva. The plaster figures in these pediments are casts from the original marbles, which were discovered in 1811 amongst the ruins of the temple, and are now preserved in the Museum of Sculpture at Munich. The group in the Western pediment, here placed on the North side of the Room, represents the contest of the Greeks and Trojans over the body of Patroclus; the imperfect group in the pediment opposite is supposed to represent an incident of the Æginetan expedition against Troy.

The following are the marbles exhibited in this Room:—

In the middle is a statue of Apollo, brought from Byzantium, of which the style belongs to the beginning of the fifth century B.C.

Next in date is a collection of marbles discovered in 1812 amongst the ruins of the temple of Apollo Epicurius (or "the Deliverer") near the ancient Phigalia in Arcadia. This edifice was erected by Ictinus, the architect of the Parthenon at Athens, in commemoration of the delivery of the Phigalians from the plague, B.C. 430.

The most important part of this collection consists of twenty-three sculptured slabs, originally belonging to a frieze in the interior of the *cella* of the temple, and now arranged on both sides of the Room. Eleven of them (Nos. 1-11) represent, in mezzo-relievo, the contest between the Centaurs and Greeks, which has been noticed in describing the metopes of the Parthenon. The other twelve represent the invasion of Greece by the Amazons.

Underneath the frieze are several architectural and sculptural fragments from the same temple, including part of a Doric capital from the outer colonnade, and part of an Ionic capital from one of the columns within the *cella*, the external and internal architecture of the building having been of different orders.

Of a later period are several miscellaneous sculptures in this room, of which the following are the most important* :—

On the East side, a mutilated figure of a Triton, in alto-relievo, from Delos : a draped female statue, life-size, without head or extremities, from Crete : a small statue of Hercules and a child, probably Telephus, from Laconia : and a torso of a male figure, life-size, from Crete.

On the North-west side of the room, an oblong sculptured monument of uncertain use, with a bas-relief representing apparently an offering to Juno, from Cape Sigeum, near Troy.

In the middle of the room, several altars, and architectural fragments, from various localities.

The East side of this room opens into the

ASSYRIAN GALLERIES.

A suite of three long and narrow apartments, running North and South to a length exceeding 300 feet, with an additional room or transept, crossing from their Southern extremity, contains the collection of sculptures excavated, chiefly by Mr. Layard, in the years 1847–1850, on the site, or in the vicinity, of ancient Nineveh. To these has recently been added a further collection from the same region, excavated in 1853–55, by Mr. Hormuzd Rassam and Mr. W. K. Loftus, under the direction of Sir H. C. Rawlinson, K.C.B., at that time Her Majesty's Consul-General at Baghdad. This latter collection is as yet only temporarily arranged, partly in a small room adjoining one of the long galleries, and partly in an apartment on the basement floor, whence it will hereafter be transferred to a spacious room now in course of construction.

These discoveries were for the most part made in extensive mounds, formed by the natural accumulation of the soil over the *débris* of ruined edifices, in the three following localities :—

1. *Nimroud*, believed to be the ancient Calah of Scripture, on the banks of the Tigris, about twenty miles below the modern Mosul. 2. *Khorsabad*, a site about ten miles to the North-east of Mosul, which was excavated for the French Government by M. Botta, and from which was procured the greater part of the valuable collection now in the Louvre, though a few specimens of sculpture have also been obtained for the

* The position of these sculptures cannot be exactly indicated, as they are not yet finally arranged.

British Museum. 3. *Kouyunjik*, still indicated by local tradition as the site of Nineveh, nearly opposite Mosul, on the Tigris.

This classification of the localities, which correspond broadly with three successive periods in Assyrian history, forms the basis of the arrangement adopted for the sculptures.

(1.) The monuments from Nimroud, which may be approximately described as ranging from B.C. 930 to B.C. 747, occupy the Nimroud Central Saloon, in which the visitor, entering from the Greek Galleries, first finds himself; the long apartment immediately to the South, called the Nimroud Gallery; and the western compartment of the adjoining Assyrian Transept.

(2.) The sculptures from Khorsabad, executed under a monarch who is believed to have reigned about B.C. 747-721, are collected in the eastern compartment of the Assyrian Transept, a position not properly corresponding with their chronological sequence, but unavoidably adopted from the deficiency of space in apartments not originally constructed for this class of antiquities.

(3.) The monuments obtained by Mr. Layard from Kouyunjik, which may (with due allowance for the uncertainty of all Assyrian chronology) be placed between B.C. 721 and B.C. 625—the supposed era of the destruction of Nineveh—are arranged in the long room distinguished as the Kouyunjik Gallery. The additional collections excavated by Mr. Rassam and Mr. Loftus, principally at Kouyunjik, and provisionally arranged in the basement, may be regarded as supplementary to that contained in the last-mentioned gallery.

Besides the series of sculptures, the Assyrian collection includes a variety of smaller, but highly curious and instructive objects, discovered at Nimroud and Kouyunjik. These are now exhibited in table-cases in the two long galleries.

In the Kouyunjik Gallery is also a table-case containing various small articles from Babylonia and Susiana. These far-famed regions have as yet yielded to modern researches no large sculptured monuments, nor any artistic remains commensurate with the wealth and power of the Empires of which they were the seat. The principal Babylonian sites which have hitherto been more or less explored are—1. The scattered mounds of Warka, Tel-Sifr near Sinkara, Abu-Shahreïn,

and Muqueyer, all dating from the most remote antiquity, and the last supposed to represent the Biblical "Ur of the Chaldees." 2. The Birs-i-Nimrúd, commonly regarded as the remains of the Tower of Babel, but more probably the site of the ancient fortress of Borsippa, the earliest portion of which was erected by Tiglath Pileser I. about B.C. 1120, though it was entirely rebuilt by Nebuchadnezzar. 3. The mounds of Babylon itself, which contain no monuments earlier than the reign of Nebuchadnezzar.

In accordance with the system here pursued under which the visitor to the sculpture galleries is conducted, as far as possible, continuously from the later monuments to the earlier, it is necessary, after quitting the Greek collection, to pass through the Nimroud Central Saloon, by its North door, to the

KOUYUNJIK GALLERY.

The Collection of bas-reliefs in this room was procured by Mr. Layard, in 1849 and 1850, from the remains of a very extensive Assyrian edifice at Kouyunjik, which appears, from the inscriptions remaining on many of its sculptures, to have been the palace of Sennacherib, who is supposed to have commenced his reign about B.C. 721. It was subsequently occupied by his grandson Ashurbanipal, who reigned towards the middle of the seventh century B.C. Monuments of both these kings are included in the collection. Those of Sennacherib are sculptured generally in gypsum or alabaster, those of Ashurbanipal in a harder limestone. Most of the sculptures were split and shattered by the action of fire, the palace having apparently been burnt, probably at the destruction of Nineveh: indeed, many single slabs reached this country in 300 or 400 pieces. These have been simply rejoined, without attempt at restoration. To the left on entering is—

No. 1. A cast from a bas-relief cut in the rock, at the mouth of the Nahr-el-Kelb River, near Beyrout, in Syria, close to the immemorial highway between Egypt and Asia Minor. It represents Sennacherib, standing in the conventional attitude of worship, with sacred or symbolical objects above him, and is covered with a cuneiform inscription. In the rock, adjoining the original relief, are six similar Assyrian tablets, and three Egyptian bas-reliefs, with hieroglyphic inscriptions, bearing the name of Rameses II., who at an earlier period is supposed to have passed through Palestine.

The sculptures on the left, or West side of the Gallery, are all of the period of Sennacherib, and illustrate the wars he carried on, and the tributes he received. They are, for the most part, fragments of more extensive works. The most interesting subjects are as follows :—

No. 2. A galley, with a beak, propelled by two banks of rowers.

Nos. 4-8. A series of slabs, mutilated in the upper part, which commemorate apparently the expedition of Sennacherib into Southern Babylonia against Merodach Baladan, the same king, apparently, who is mentioned in Scripture as having sent letters and a present to Hezekiah, and to whose messengers the Jewish monarch exhibited all the treasures of his house. The campaign is represented in the bas-relief as occurring in a marshy district; a stream, probably that of the Tigris or Euphrates, is seen filled with islands overgrown with reeds, or jungle; in the water appear numerous fish and crabs; upon the islands many of the enemy have taken refuge, whilst the Assyrians pursue them in boats; and to the right, (Nos. 6, 7, 8) on the banks of the stream, are collected the prisoners and spoil.

Nos. 15, 16, 17. A series, of which the upper portion is lost, representing the return from a battle.

Nos. 20-29. Part of a series, representing the siege of a fortified city by the Assyrians. The city is seen on Slab No 25, planted on a high dome-shaped hill, whilst the assailants advance on each side to scale the walls with ladders. On Nos. 27-29 are represented the results of the contest, the triumph of the besiegers, and the collection of prisoners and spoil. The whole of this series is blackened by fire.

Nos 34-43. Part of a series of sculptures which originally lined the two walls of a long narrow gallery, leading, by an inclined plane, from Kouyunjik towards the Tigris. On the one side, descending the slope, were fourteen horses, led by grooms; on the other, ascending into the palace, were servitors bearing food for a banquet. The figures are somewhat smaller than life, designed with much freedom and truth; and by comparison with the Panathenaic frieze in the Second Elgin Room, they may furnish a good point of view for estimating the capabilities and defects of Assyrian art. No. 39, on which is seen a marshal or chamberlain with a staff, was originally placed, as here, at a projection in the wall. Amongst the attendants or servitors, represented on Nos. 41-43, is one bearing in each hand a rod with two rows of dried locusts, which are to this day used as food by the Arabs. The other attendants carry wine-skins, birds, pomegranates, and other fruit.

No. 44. A semicircular-headed slab, with a small mutilated figure, standing before a table of offerings, near which are various symbols.

On the floor adjoining, is a fragment from a pavement slab, elegantly sculptured in relief.

Next follow six slabs, of a hard, fossiliferous limestone, and of which the surface is in high preservation. They were

sculptured under Ashurbanipal, and represent the victories of that monarch over the Elamites, or inhabitants of Susiana.

The first three slabs (Nos. 45-47) represent the battle, a scene of inextricable confusion, occurring near a river, probably the Eulæus. The Assyrians, who are all well armed against an enemy comparatively defenceless, appear throughout not merely victorious, but even exempt from individual injury. The remaining three slabs exhibit the reception of the vanquished by Ashurbanipal and his officers, the submission of the Elamite chiefs, and the tortures inflicted on many of the prisoners. On slab No. 50 is seen a city at the confluence of two rivers, perhaps Shushan, or Susa, between the Eulæus and Shahpur; it presents a curious general view of an Asiatic town.

The remaining bas-reliefs in this room all belong to the period of Sennacherib.

The next six (Nos 51-56) formed originally part of a series illustrating the architectural works of that king, including, probably, the construction of the very edifice from which the slabs were obtained. On Nos. 51 and 52 is seen the conveyance of a colossal human-headed bull, lying sideways on a sledge, which is propelled, over wooden rollers, partly by ropes in front, partly by a lever behind. On one side is a lofty mound, which labourers are erecting with stones or earth, and which is perhaps designed for the platform of the future palace. The workmen are guarded by soldiers, and superintended by Sennacherib himself, in a chariot drawn by two men. A similar mound is represented on Slab No. 53, with an adjoining stone-quarry or clay-pit, where the materials of construction are prepared. On No. 54 is a portion of a group moving some weighty object; on No. 55 another colossal bull, represented as before; and on No. 56 the monarch, in his chariot, directing some operation sculptured on a lost portion of the series. The background of the slabs exhibits men carrying axes, saws, ropes, and other implements; and along the top are representations of the natural scenery of the country, water filled with fish, anglers floating on inflated skins, boats, banks lined with trees, and a jungle of reeds, in which are deer, and a wild sow with her young.

Nos 57-59. Across the middle of these slabs a broad river is represented as passing. On its further bank, nearly insulated by a smaller stream, is a city, besieged by the army of Sennacherib, whilst on the right is seen a long procession of captives, with cattle and other spoil. On the nearer bank appears the king in a chariot, amidst officers and attendants, with a large collection of trophies and booty.

No. 60. A human figure, with a lion's head, of uncertain meaning.

In the centre of the room is an obelisk of white calcareous stone, discovered at Kouyunjik by Mr. Rassam, but originally executed for Sardanapalus the Great, an Assyrian king who reigned about two centuries before Sennacherib, and whose principal monuments are to be seen in the Nimroud collection. It is covered with small bas-reliefs, representing the various exploits of the monarch.

Towards the North end of the room is the upper part of another obelisk of the same king, also discovered by Mr. Rassam.

Towards the South end, a circular bowl in limestone, procured by Mr. Layard, and sculptured with bas-reliefs of men and lions.

Two Table-cases in the middle of the room contain small objects discovered in various excavations. In the Southern Case are those found at Kouyunjik, consisting of—

Some clay statuettes of the fish-god, called in Scripture "Dagon;" a clay tablet inscribed with cuneiform, or arrowheaded characters, containing the name of Ashurbanipal; several seals of the same material, impressed with Assyrian characters, and two of them having also the name of the Æthiopian king, Sabaco, who may thence be inferred to have made a treaty with the Assyrians; a collection of fragments of small glass vases, of uncertain age, many of which have acquired, from decomposition, the most beautiful iridescent hues; an axe-head and some remains of chain mail armour, in iron, and implements of various kinds in bronze; with a few miscellaneous articles, of later date than the Assyrian Empire.

In the Northern Table-case are the following objects from Babylonia and Susiana:—

Some small figures of baked clay, and some inscribed conical tablets, belonging to the early Chaldean Empire, from Warka; several square clay tablets, covered with cuneiform inscriptions, and some enclosed within an external clay casing, also inscribed, from Tel-Sifr; some bronze weapons, and rude terracotta bas-reliefs, probably of a late period, from Sinkara; some bronze implements, and flint knives or spear-heads, from Muqueyer; and a few small terracotta statuettes, discovered by Mr. Loftus at Susa, and supposed to represent the Venus of the Oriental mythology.

NIMROUD CENTRAL SALOON.

With this room commences the series of sculptures excavated by Mr. Layard in 1847 and 1850, in different parts of the great mound at Nimroud; with which have recently been placed one or two sculptures since obtained by Mr. Rassam from the same locality.

To the left of the door, on entering from the Kouyunjik Gallery, is the latest group in this collection, consisting of sculptures discovered in the South-western edifice of the great mound, which is believed to have been constructed by Essarhaddon, the son and successor of Sennacherib, towards the beginning of the seventh century B.C., with materials obtained,

in a great measure, from the spoliation of the palaces erected in other parts of Nimroud by the earlier Assyrian dynasty.

The most important object in this group is a large bas-relief, divided horizontally into two tiers, the upper representing the evacuation of a city, and the lower an Assyrian monarch in his chariot. The inscription, of which a part exists on this slab, and the remainder was upon others adjoining it, records the receipt of tribute from Menahem, King of Israel, and thus indicates that this sculpture was executed either for Pul or Tiglath-Pileser II., though subsequently transferred by Essar-haddon to his own palace.

Adjoining this is a colossal head of a human-headed bull, on a larger scale than any yet brought to Europe, and supposed to be of the time of Essar-haddon himself.

Against the two central pilasters stand two statues excavated by Mr. Rassam in the South-eastern edifice of Nimroud, each representing the God Nebo, and bearing an inscription to the effect that it was made by a sculptor of Nimroud at the order of Phalukha (or Pul, a king who reigned about B.C. 770), and of his wife Sammuramit, who is supposed to be the original of the somewhat mythical Semiramis of the Greek and Roman writers.

On the opposite, or Western side of the room, are some bas-reliefs discovered by Mr. Layard in the ruins of the Central edifice at Nimroud, which are supposed to be intermediate in date between the ruins already referred to and those of the great edifice at the North-west quarter of the mound. The subjects are chiefly military.

To the left, or Southern side of the passage from the Hellenic Room, is seen the evacuation of a captured city, in which (as well as in the bas-relief immediately above) the various quadrupeds introduced are portrayed with great fidelity and spirit, the sculptor, as usual in Assyrian art, exhibiting greater power in the treatment of animal subjects than of the human form.

On the other side of the passage are three representations of sieges, in which the mounds thrown up by the besiegers, their battering-rams, and archers masked by loop-holed screens, evince their military skill, whilst the three impaled captives, on one of the slabs, give equal evidence of their cruelty.

Above these are two heads, known from the inscription on the left-hand slab to represent Tiglath-Pileser II. and an attendant.

In the centre of the room stands one of the most important historical monuments which have been recovered from Assyria, an obelisk in black marble, found near the centre of the great mound. It is decorated with five tiers of bas-reliefs, each continued round the sides; and the unsculptured surface is covered with cuneiform inscriptions, which appear, from the interpretation of Sir Henry Rawlinson and Dr. Hincks, to contain a complete record of the reign of Salmu-Rish,

who succeeded his father, Sardanapalus the Great, about B.C. 902. The bas-reliefs illustrate the presentation of offerings to the king by his numerous tributaries, and the inscriptions record the names of the donors, amongst whom are Jehu "of the house of Omri," the Israelitish king, and Hazael, the contemporary king of Syria.

The remainder of the Nimroud collection belongs altogether to the period of Sardanapalus the Great, the earliest Assyrian monarch of whom any large monuments have been procured, and who is believed to have reigned about B.C. 930-902. The sculptures were found by Mr. Layard partly in the ruins of an extensive edifice at the North-west quarter of Nimroud, and partly in two small adjacent temples of the same date, one of which was dedicated to the Assyrian "God of War."

Beside the door into the Kouyunjik Gallery is a colossal lion, which, with a companion figure, decorated the sides of a doorway in one of the small temples just mentioned. It is covered with inscriptions, and, like all the figures found in similar situations, provided with five legs, so as to appear perfect both from the front and the side.

Near this stands a small statue, on its original pedestal, found in the same temple with the lion, and representing Sardanapalus.

Of the remains of the North-west edifice the principal are a colossal, winged, and human-headed lion and bull, not originally forming a pair, but taken from two different doorways. Though of smaller dimensions than usual, they are, both in delicacy of execution and excellence of preservation, amongst the finest specimens of Assyrian art.

The South door leads into the

NIMROUD GALLERY.

This room contains a continuation of the series last described. The bas-reliefs on the West side were all found in one chamber of the North-west edifice. Those on the opposite side are partly from other chambers of the same edifice, partly from the small adjacent temple of the "God of War." The slabs with large figures bear inscriptions running horizontally across the middle; those with small figures have generally had inscriptions on the border above and below, though these have in many instances been cut off in ancient times. The double row of slabs occupying the greater part of the West side is arranged exactly as in the original building, excepting that a break occurs in one place, where some slabs have been lost.

The following are the most interesting subjects in this room,

commencing on the left, or East side. The first eight slabs are from the North-west edifice :—

No. 19. Two persons, distinguished by their caps and pointed shoes as foreigners, bringing with them two monkeys, as tribute to some personage represented on a lost slab.

No. 20. The king, Sardanapalus, in a richly-embroidered dress, and the cap distinctive of royalty, with a sword, of which the hilt is elegantly decorated with wrestling lions.

Nos. 21-26. Six slabs, representing the king among his attendants, supernatural and human, apparently returned from battle or the chase. The large dimensions, elaborate execution, and almost perfect preservation of this series, places it among the finest examples of Assyrian bas-relief. The figures are all sumptuously attired, their robes fringed and embroidered with sacred or mystical ornaments; their sandals are painted in black and red, the bows of the eunuchs red, and the eyes of all of them black. It may be observed that the parts here indicated, together with the hair in some cases, and the necks, and edges of the mouths, of two men with lions' heads on two slabs hereafter mentioned, are the only objects on which colour is discernible in any of the Assyrian sculptures; nor does the condition of the surface of those sculptures at all confirm the idea that the whole was originally covered with pigments.

The succeeding slabs (Nos. 27-30) are from the small temple of the "God of War." Nos. 27 and 28 stood originally, as here, at right angles to each other, No. 27 being on the external wall of the building, and Nos. 28, 29, on the side of a doorway leading to one of the chambers. On the opposite side of the doorway was a similar group, of which the slab on the external wall (No. 32) was alone removed by Mr. Layard.

Nos. 28, 29. A four-winged figure, with a three-forked thunderbolt in each hand, pursuing a monster or demon; a composition which, from its repetition on each side the doorway, probably typified the extrusion of the Evil Spirit from the temple. Although shattered into fragments, and much decomposed by fire, these slabs still display considerable merit in design.

No. 29*. A restoration of the slab which originally occupied the position corresponding to this, and the same in subject as the next.

No. 30. Slab from the opposite side of the doorway, forming the companion to No. 29*. It presents a figure of the Fish-god, or Dagon.

The remaining bas-reliefs in this room are all from the North-west edifice.

No. 33 represents an eagle-headed figure, evidently a deity, supposed by some to be Nisroch, in whose temple Sennacherib was slain.

No. 36. A lion-hunt, which, though originally belonging to the North-west edifice, had been removed in ancient times, and was found

in an isolated situation. It is here placed, for the purpose of comparison, opposite to some slabs of similar subject

Nos. 37-40. A collection of bas-reliefs, representing what are believed to be religious rites. In each group two figures are seen, standing or kneeling before a species of tree, whose foliage is sculptured similarly to that known as the "honeysuckle ornament" of Greek architecture and vase-painting: one hand of each figure is raised, and generally holds some mystic offering or symbol, such as a fir-cone, a pomegranate-branch, a necklace, &c.

Upon the West side of the room is a similar subject (No. 2), on a bas-relief within a boldly-projected border; two kings are here introduced in the conventional attitude of sacrifice or adoration, and each attended by a winged and triple-horned figure, above the mystic tree is the symbol of Divinity, sometimes described under the Persian name of Ferouher, being a small figure within a winged circle, holding a ring. The same symbol reappears, under a modified form, in some of the battle-scenes, where the Divinity seems to watch over the person of the king, and sometimes draws a bow at his enemies.

The double frieze, which next succeeds, may be regarded as illustrating the prowess of Sardanapalus, both in the chase and in war.

First come the hunting-scenes—Nos. 3a and 3b, a bull-hunt, and the successful return; Nos. 4a and 4b, a lion hunt, with similar sequel.

Afterwards the military scenes, among which may be distinguished—

Nos. 7b 9b. The passage of a river by the king and his army. The chariots are embarked in boats; the horses swim behind, guided by halters; many of the soldiers are likewise swimming, supported by skins inflated with air; others on shore are inflating skins previously to entering the stream.

Nos. 10b-12b. The capitulation of a city, and the king receiving the prisoners and spoil, a subject extending over a part of slab No. 13b. The original of No. 12b was so shattered, that Mr. Layard did not attempt to remove it, but made a careful drawing, from which has been executed the painting which here fills the vacant space.

Nos. 11a-13a. The return from battle. To the left is seen the ground plan of a circular building, divided into four apartments, in each of which are figures preparing food; adjoining is a tent, with horses and grooms; beyond are soldiers at their games, and musicians; and to the right, the king in a triumphal procession.

Nos. 13b-15b. Siege of a city by Sardanapalus, a subject presenting many curious details of military architecture and engineering, both aggressive and defensive: walls with serrated parapets, arched gateways with ornamental mouldings; the assailants at once mining, breaching, and scaling; a battering-ram plied from the interior of a moveable machine, surmounted by a tower, which is filled with archers and slingers; the besieged lowering grappling-irons from a bastion to catch the ram, and hurling firebrands to ignite the machine; the besiegers playing water on the flames, and each side discharging arrows and stones.

No. 16a. Upper part of a male figure, with the eyes and hair tinted

black, exhibiting a greater amount of artificial colour than any other Assyrian sculpture yet discovered.

In the middle of the room are four Table-cases, containing miscellaneous small objects found at Nimroud, chiefly in the ruins of the North-west edifice, and probably therefore of the age of Sardanapalus.

The Case towards the South end contains several bronze bowls, with embossed and engraved ornaments of great beauty and curiosity, some of distinctly Egyptian style, such as winged gryphons, scarabæi, &c.

The next Case has some more bowls, and a remarkable collection of bronze weights, in the form of recumbent lions, on some of which are engraved bilingual inscriptions, in the Phœnician, and cuneiform, or Assyrian characters.

In the third Case are several miscellaneous bronze objects, small bells, weapons, and articles of furniture; some fragments of bas-relief in a blue material, resembling *lapis lazuli*, some pieces of alabaster vases, with cuneiform inscriptions, and other minor objects.

The most Northern Case contains some of the most interesting articles in the collection. The principal are a series of ivory-carvings from the North-west edifice, one having an Egyptian name within a hieroglyphical cartouche, and many others exhibiting Egyptian figures or decorations,—a conclusive proof of an intimate connection between Egypt and Assyria at a very early period; a large variety of ivory-carvings of more purely Assyrian character, found in the South-east edifice; some beautifully-coloured fragments of glass, among which is a vase engraved with the name of Sargina, the founder of Khorsabad, which may be considered the most ancient specimen of glass manufacture, bearing a date, which has ever been discovered; and two eyes, intended for statues, the smaller of which still retains an iris, of vitreous composition, and of a pure blue colour.

At the North-west angle of this Gallery is a door leading into the

ASSYRIAN SIDE-ROOM.

In this room, and in the basement room with which it is connected by a staircase, are for the present placed some of the sculptures procured by Mr. Rassam and Mr. Loftus, after the collection obtained by Mr. Layard had been already arranged. Until the completion of the new apartment designed for these later acquisitions, it is impossible to exhibit more than a portion of them, or to arrange that portion in any consistent order. As the position of the sculptures is

liable to almost immediate change, they will here be but cursorily described. The principal objects in this room are—

A four-sided and arch-headed *stèle*, of limestone, having in front a bas-relief of a king, determined by the inscription at the back and on the sides as Shamasphal, the father of the Biblical Pul. It was found by Mr. Rassam in the South-east edifice of Nimroud.

Some pavement slabs, of hard stone, beautifully sculptured in low relief, with floral and geometrical patterns, from Kouyunjik.

Several bas-reliefs, against the walls, from Nimroud and Kouyunjik; amongst them, two representing human figures with lions' heads and eagles' legs; they are remarkable for the red colour which remains on the neck, mouth, and eyes of each figure.

Descending the staircase, and turning to the left, in a recess of the passage are—

Three earthenware coffins, covered with a blue vitreous glaze, and having small figures in low relief. They were found by Mr. Loftus at Warka, in a mound, formed almost entirely of similar remains, but are not, perhaps, older than the time of the Parthian Empire.

The passage to the left leads into the

ASSYRIAN BASEMENT ROOM.

The sculptures here temporarily deposited, with one exception, belong to the time of Ashurbanipal, the grandson of Sennacherib, having been discovered in the ruins of two palaces at Kouyunjik, excavated, one by Mr. H. Rassam, the other by Mr. Loftus. Dating from the latest period of Assyrian art, they exhibit greater freedom of design, particularly in the animal forms, and greater delicacy of execution, than the bas-reliefs from Nimroud, or even the earlier monuments from Kouyunjik. Among the most remarkable are—

A series of fourteen consecutive slabs, representing scenes from a lion-hunt. A large arena appears to have been formed, of which the boundaries are guarded by spearmen, to prevent the escape of the animals. The lions are let loose from cages, and assailed with arrows by the king, and by horsemen in various directions; one or two, in different groups, attack the royal chariot, and are despatched with knives and spears; the fury of the wounded, and agony of the dying beasts are delineated with admirable spirit, though with occasional inaccuracy of anatomical detail; four dogs, restrained by their keepers from encountering a wounded lion, are masterpieces of expression.

Another series, of which the figures are well designed, though less highly finished than usual, represents huntsmen returning from the

chase, bearing on their shoulders dead lions. Another exhibits mules and men, each carrying nets for large animals.

Several slabs, divided horizontally into two or three tiers of small figures, are remarkable both for the beauty of their execution, and their nearly perfect preservation. Some represent hunting scenes, the pursuit of lions, of wild horses, asses, deer, and goats; another shows the king, Ashurbanipal, pouring a libation over four dead lions, before an altar. Another small slab, in the same style, presents the king with his queen at a banquet under a bower of vines. On another are mythological figures, one of which is a leonine centaur.

Of martial subjects a considerable collection has been added, which cannot at present be described. Amongst the series, however, are two slabs, with high representations of architecture, military and civil; including one, with an inner building, decorated with columns resting on lions and winged bulls; a temple with pilasters and columns, whose capitals resemble the Greek Ionic; in front a terrace, an arched monument and altar, precisely similar to the one at Sardanapalus in the Assyrian Transept; and a bridge resembling in form, though not in execution, the Gothic pointed arch.

Returning up the staircase, and passing again through the Nimroud Gallery, the visitor reaches the

ASSYRIAN TRANSEPT.

The first or Western Compartment, contains the remainder of the monuments of Sardanapalus the Great, of which the principal part has been described in the Nimroud Gallery.

In the middle is a high arched slab, having in front a bas-relief of the king, with various sacred symbols, and on the sides and back an invocation to the Assyrian Gods, and a chronicle of the king's conquests. Before it stands a triangular altar, which originally was so placed, at the entrance to the temple of the "God of War."

At the sides stand a pair of colossal human-headed lions, winged, and triple-horned, which originally flanked a doorway in the North-west edifice. With these terminates the series from Nimroud.

On the East side of this Transept, is the Khorsabad Compartment, containing monuments from the palace of Sargina, the founder of the later Assyrian dynasty, about B.C. 747.

Two colossal human-headed bulls, corresponding exactly in dimensions and style with the pair now in the Louvre at Paris, are placed as at the entrance of a chamber, and beside these, two colossal figures of mythological character. This entire group was obtained from Khorsabad by Sir H. C. Rawlinson, K.C.B., in 1849.

Within the recess thus formed are several bas-reliefs procured from the same place in 1847 by Mr. Hector, a merchant residing at

Baghdad. They are chiefly fragmentary figures from a more extensive series, some on a large scale, and retaining remains of colour. Two horses' heads, facing the window, are richly and carefully finished.

Below these is the only slab obtained by Mr. Layard from Khorsabad; it is in black marble.

In the centre is for the present placed a monument, not belonging to the Khorsabad series, a seated figure in black basalt, found by Mr. Layard about fifty miles below Nimroud on the Tigris, in the great mound of Kalah Shergat, which is supposed to be the site of Ashur, the primitive capital of Assyria. The age of this sculpture is uncertain.

The North side of the Assyrian Transept opens into the

EGYPTIAN GALLERIES.

The monuments in this collection constitute on the whole the most widely extended series in the range of Antiquity, ascending to at least 2000 years before the Christian era, and closing with the Mohammadan invasion of Egypt, A.D. 640.

The larger sculptures are placed in two great galleries with a connecting or Central Saloon, and in a Vestibule at the Northern extremity. They have been arranged, as far as possible, in chronological order, according to the succession of dynasties recorded in Manetho.

The smaller sculptures, consisting chiefly of sepulchral tablets, have been brought, as far as practicable, into the same order as the larger monuments. These tablets record the names and titles of the deceased, who are represented upon them performing acts of homage to various divinities. Though of great value to the student of the language and history of Egypt, they do not possess such interest as to detain the general visitor. Their probable age, and the names of the persons to whom they were erected, will be seen on their labels.

The Egyptian collection has been formed partly from the donation, by King George III., of the antiquities obtained at the capitulation of Alexandria, and partly by acquisitions from the Earl of Belmore, Mr. Salt (including the discoveries of Belzoni), and M. Anastasi. It has been further enriched by presents from General Howard Vyse, the Duke of Northumberland, the Marquis of Northampton, and others.

The localities from which the sculptures have been principally derived are as follows:—The earlier sepulchral monu-

ments are chiefly from Memphis, the capital of the most important of the more ancient dynasties, and the ruins of which are on the left bank of the Nile, opposite Cairo. Other early remains are derived from the great burial-place of Abydos. The main portion of the collection, including most of the monuments belonging to the kings of the 18th, 19th, and 20th dynasties, was obtained from the ancient city of Thebes, which became the capital of Egypt under those monarchs. This city was built on both banks of the Nile, and included the four modern localities, Karnak and Luxor on the right bank, Gourneh and Medinet-Haboo on the left. The antiquities from Alexandria and Cairo are of more uncertain origin, as some of them had been only transferred to those cities in comparatively recent times.

Most of these monuments, of whatever period, are inscribed with hieroglyphics, a form of writing almost peculiar to the Egyptians. These characters are all representations of visible objects, and are generally executed with great care and finish. They are employed in various ways, sometimes *symbolically*, to indicate the object represented, or the quality for which an object is remarkable: at other times *alphabetically*, to express the sound of the initial letter of the Egyptian name.

SOUTHERN GALLERY.

The visitor on entering this Gallery approaches the most recent of the antiquities of Egypt, the first recess on each side being occupied by monuments of the Roman dominion in that country, a period which commenced with the capture of Alexandria by Augustus, B.C. 30, and extended to the Mohammadan invasion, A.D. 640.

In the second compartment are placed the remains of the Ptolemaic or Greek period, introduced by the conquests of Alexander the Great, and the accession of Ptolemy Soter to the throne of Egypt in B.C. 323. In the centre of the room is placed the celebrated Rosetta stone: it is a tablet of black basalt, having three inscriptions, two of them in the Egyptian language, but in two different characters (Hieroglyphic and Enchorial), the third in Greek. The inscriptions are to the same purport in each, being a decree of the priesthood at Memphis in honour of Ptolemy Epiphanes about the year B.C. 196. This stone has furnished the key to the interpretation of the Egyptian characters.

The next two compartments contain the monuments of the 30th, or last native dynasty, which succeeded in expelling the Persians from Egypt. The principal sculptures are:—A slab of green basalt, on which is represented King Nectanebo II. (B.C. 360-340), making

offerings to a deity; from *Alexandria*.—The sarcophagus of King Nectanebo I. (B.C. 387–369), formerly described as that of Alexander the Great, on the exterior of which are representations of the sun passing through the heavens in his boat, and on the interior various divinities; *Alexandria*.—Sarcophagus of Nesatu, a Memphite priest, covered with inscriptions; *Memphis*.—Two obelisks erected by King Nectanebo I. before the Temple of Thoth; *Cairo*.

The two following compartments contain the remains of the 26th dynasty, which commenced under Psammetichus I. and was conspicuous for its encouragement of art, and for the extensive employment of Greeks in its service. It terminated at the conquest of Egypt by the Persians under Cambyses, B.C. 545. The principal objects are:—The granite sarcophagus of Hapimen, a royal scribe, *Cairo*.—The elaborately-worked sarcophagus of the Queen of Amasis II. (B.C. 538–527); *Thebes*.—A slab of basalt, on which is represented Psammetichus I., making offerings; *Alexandria*.—A basalt kneeling figure of a public functionary, named Uah-ha-tira; *Natron Lakes*.

In the next recess are monuments of the 22nd dynasty, which is supposed to have been of foreign extraction. Among its monarchs was Sheshonk I., the Shishak of Scripture, who plundered Jerusalem. The name of this king occurs on two figures of the Goddess Pasht (Bubastis), from *Karnak*.—Near these is a statue of the God Hapi, or the Nile, dedicated by King Sheshonk II.

The other objects in this compartment are of uncertain date; in the centre is a large scarabæus, the symbol of Cheper (the Creator), which had been removed to Constantinople under the Byzantine Emperors.

The remainder of this Gallery, and the whole of the Central Saloon, are filled with the monuments of the 19th dynasty, a race of kings of great power, during whose dominion the Egyptians conquered Phœnicia, and by whom extensive edifices were erected at Thebes.

In the last compartment is a finely-sculptured group in sandstone, of a male and female figure seated; and a statue of King Seti Menephtah II. on a throne, with a ram's head on his knees, from *Karnak*.

CENTRAL SALOON.

Between the columns on the left is a colossal fist in red granite, from one of the statues which stood before the great Temple of Phtah at *Memphis*. The principal part of the monuments in this room are of the age of King Rameses II., the Sesostris of the Greeks, and the greatest monarch of the 19th dynasty. On the left are two colossal heads, the first a cast from a statue of Rameses at Mitrahenny, the other a granite head and shoulders from the building called the Memnonium, at *Thebes*.—The remaining sculptures represent chiefly the king and his officers; on the walls are tablets dated in his reign.—Between the columns, at the entrance to the Northern Gallery, are, on one side, a granite statue of Rameses II., erected by King Menephtah, from *Karnak*; and on the other, a wooden statue of King Sethos I.

NORTHERN GALLERY.

The larger sculptures in the Northern Gallery belong to the 18th dynasty, during whose rule Egypt was in a state of great prosperity. It commenced with the expulsion of the Hyksos, or Shepherd Kings, from Lower Egypt, and its monarchs extended their conquests into Æthiopia and Asia, and built great edifices at Thebes. The close of this dynasty was troubled by disturbances, caused by a heresy in the Egyptian religion, called that of the Disk-worshippers, which has left its traces on several monuments in the collection. The principal sculptures proceeding Northwards are as follows.—Two statues in black granite of King Horus, one representing him under the protection of the God Amen-ra.—Two red granite lions, one having upon it the name of King Amenophis III., the other that of one of his successors, as well as the name of an Æthiopian monarch; from *Mount Barkal* in Nubia.—The head of a colossal ram, from an avenue of ram-headed sphinxes, which led to a gateway built by King Horus at *Karnak*.—Two seated statues in black granite of King Amenophis III. *Thebes*.—A sandstone tablet recording the passage of Amenophis III into Æthiopia, the extent of his conquests, and the number of the prisoners and slain; *Samnah*.—A column, with a capital in the form of lotus buds, inscribed with the names of Amenophis III and two later kings; *Cairo*.—Two colossal heads, representing Amenophis III., found near the statue called the "Vocal Memnon," at *Gournah, Thebes*.—Several statues of the cat-headed goddess Pasht (Bubastis), inscribed with the name of the same monarch; *Karnak*.—A black granite sculpture representing a boat, in which is seated Queen Maute-mua, wife of Thothmes IV., and mother of Amenophis III.—In the centre of the Gallery is a colossal head of King Thothmes III., discovered by Belzoni near the granite sanctuary at *Karnak* near the head is the arm of the same figure.—A *stele* or monument sculptured on four sides; upon it is represented in bas-relief King Thothmes III., supported by the God Muntra and the Goddess Athor; *Karnak*.—Small limestone statue of the prince Anebta, dedicated by Thothmes III.—In the central recess of the East side of the Gallery is fixed the tablet of Abydos, an inscription of great value in determining the names and succession of the kings of various dynasties. It appears originally to have commemorated an offering made by Rameses II to his predecessors on the throne of Egypt; and was discovered by Mr. W. Bankes, in a chamber of the temple of Abydos, in 1818. In the same part of the Gallery are placed some fine specimens of Egyptian painting, representing banqueting scenes, fowling, and other subjects of ordinary Egyptian life.

NORTHERN VESTIBULE.

In this apartment are placed the monuments of the first twelve dynasties of Egyptian monarchs. Though small in size, they have considerable interest, being the most ancient sculptures preserved in the Museum; and they show that art had made great progress in the early

times to which they belong. The sculptures are principally of the 4th and 12th dynasties.

The 4th was distinguished by the high civilization that prevailed in Egypt during its rule. Its monarchs conquered Arabia, and built the pyramids as royal sepulchres. Among the monuments may be noticed some of the casing-stones of the pyramids, and a coloured statue found in a tomb at Gizeh.

The 12th dynasty excavated the Mæris Lake, built the Labyrinth, the city of Abydos, and the fortress of Samneh, and conquered Nubia or Æthiopia. Of this dynasty is a mutilated statue of King An, dedicated by King Osortesen I.

Over the East doorway is a plaster cast from the head of the most Northern colossal statue of Rameses II. at Aboosimboul, placed here owing to the want of space in the Central Saloon.

NORTH-WEST STAIRCASE.

On the staircase are placed Egyptian Papyri, which are documents of various character, inscribed on rolls formed of slices of the papyrus plant. They show the three forms of writing in use among the Egyptians :—1. The *Hieroglyphic*, in which all the characters, or figures, are separately and distinctly defined. 2. The *Hieratic*, in which the same characters are represented in what may be termed a running hand. 3. The *Demotic*, or *Enchorial*, a still more cursive form, in which the language of the common people was written ; it was principally employed in civil transactions during the Ptolemaic period, and continued in use to the 3rd or 4th century of our æra.

The papyri exhibited present chiefly portions and extracts from the Ritual of the Dead, the small pictures in them referring to the subjects of the various chapters

At the top of the staircase is the

EGYPTIAN ANTEROOM.

On the walls are placed casts from sculptured and coloured bas-reliefs in Egypt, painted in imitation of the originals. The principal are as follows :—

Bas-relief from the North wall of the great edifice at Karnak, representing the victories of King Seti Menephtah I. over the Tahennu, a people who dwelt to the North of Egypt.—Bas-reliefs taken from the tombs of Sethos I., and Seti Menephtah II and other kings of the 19th dynasty, in the Biban-el-Molook, or valley of the tombs of the kings, at Thebes.—Bas-reliefs from several portions of a fallen obelisk of red granite at Karnak.

To the right, or South side, is the

FIRST EGYPTIAN ROOM.

In this, and in part of the next room, are placed the smaller antiquities of Egypt. Most of these have been discovered in tombs, and owe their remarkable preservation to the peculiar dryness of the climate of the country. They have been acquired mainly by purchases from the collections of M. Anastasi, Mr. Salt, Mr. Sams, and Mr. Lane, and by donations from the Duke of Northumberland, Sir Gardner Wilkinson, and other travellers in Egypt. The objects may be divided into three principal sections:—

1. Those relating to the religion of the Egyptians, such as representations of divinities, and sacred animals.
2. Those relating to their civil and domestic life.
3. Those relating to their death and burial.

I. RELIGIOUS SECTION.

The Egyptian Pantheon, which was very complex, comprehended a large number of divinities, of which the most important were connected with the sun in his annual or diurnal course, and the lesser were his attendant satellites. The relative importance of the divinities depended in some measure on the power and wealth of the cities in which they were principally worshipped, each city having a distinct group, formed of the local God, his wife, and child, with occasionally a fourth divinity added. In the representations of the deities, their heads are generally exchanged for those of the animals sacred to them.

The figures in Cases 1–11 are arranged simply as illustrations of mythology, and without reference to their original purpose. Those which are of wood and stone were found generally in tombs, and temples; those of bronze and silver were principally votive; whilst the small figures in gold, porcelain, and other materials, were either worn as amulets, or employed in private worship, or attached to the mummies of the dead. The upper row in the cases contains generally the figures in stone or wood, the next those in bronze, the third those in porcelain, and in the lowest are the larger figures in various materials. Among them may be noticed the following:—

Cases 1, 2. Amenra (*Jupiter*), the principal deity of Thebes; Ra (*The Sun*), the god worshipped at Heliopolis, or On; Phtah (*Vulcan*), the divinity of Memphis; the Goddess Pasht (*Bubastis*); and Neith (*Minerva*), the Goddess of Sais, whence her worship is supposed to have been carried to Athens. Cases 3-5. Thoth (*Mercury*), the god of knowledge, and the reputed inventor of writing; Osiris, the judge of the dead, his wife Isis, and their son Horus, three divinities who were worshipped throughout Egypt. Case 7. Anubis, the god of Embalming, and Typhon, the impersonation of the principle of Evil.

Cases 8-11. Representations of animals sacred to the various divinities, and which were also themselves worshipped, though the reverence paid to some of them varied considerably in different parts of the country. In Cases 8, 9, are quadrupeds, such as the Bull Apis, the jackal of Anubis, the cat of Pasht, the cynocephalus, the lion, the goat, &c. In Cases 10, 11, birds, fishes, and reptiles, such as the hawk of Horus, the ibis of Thoth, fishes of various kinds, the crocodiles of Sebak, and the cobra di capello snake, or uræus. There are also sacred emblems, such as those of Life, Stability, &c.

II. CIVIL SECTION.

The remains of Egyptian dress, personal ornaments, and articles of domestic use, show the high civilization and even luxury to which the people had attained.

In Cases 12, 13, are figures of kings and public functionaries, in stone, bronze, ivory, or wood, principally found in tombs. The most remarkable are two very ancient stone figures from Abydos, and a fine statuette in bronze, inlaid with silver, representing a king.

Cases 14-19 contain household furniture, consisting of wooden head-rests, which served as pillows; chairs with plaited cord bottoms; stools, and folding seats; some of them formed of ebony inlaid with ivory. With these is a model of a peasant's house, with granaries, in the court of which is seen a woman making bread; the wig of an Egyptian lady of rank, and the box for holding it; a three-legged table, and other objects of a similar nature.

Cases 20, 21. Articles of dress and appliances for the toilet. Shelf 1. A linen shirt, and a box to hold clothes. Shelf 2. Combs, hair-pins, ointment-vases, and apparatus for painting the eyes with *Stibium*.

Shelves 3, 4. Bronze mirrors, and a collection of shoes and sandals.

Cases 22-32. Vases of various kinds. In Cases 22, 23. Vases made of oriental alabaster (arragonite), some of them inscribed with the names of very early kings, such as Hunuas of the 5th dynasty, and Nephhercheres. There is also a vase, on which is engraved an inscription stating its capacity. Cases 24, 25. Shelf 1. Vessels in alabaster and serpentine. Shelves 2 and 3. Glazed steatite, porcelain, and glass: some of the latter, which is of brilliant colours, resembles the specimens discovered in Greece and Italy. Shelf 4. Earthenware of various kinds. Cases 26-29. Earthenware vases, some of them with

polychrome painting. Cases 30-32. Vases in red terracotta; one of them in the form of a woman playing on a guitar.

Cases 33-35. On the two upper shelves, bronze vases of various kinds, the most remarkable being buckets, covered with hieroglyphics, probably for offering water in the temples; and the model of a stand with a set of bronze vases upon it; also two fragments of bronze inscribed with the name of Tirhakah, king of Egypt. Shelf 3. Articles of food, such as fruit and grain. On a stand are two trussed ducks and some bread. Shelf 4. Agricultural implements, such as a hoe and sickle, both of iron, and the wooden steps of a ladder.

Cases 36, 37. Armour and weapons for war, and implements for the chase. Among them are several highly-ornamented bronze axes; with daggers, spear-heads, and arrows tipped with flint.

Case 39. Artistic and writing implements, such as the palette for holding colour, and ink-pots. On shelf 3, two Græco-Egyptian portraits painted on panel, and moulds for making terracotta ornaments.

Cases 40-45. Various objects of domestic use. On the upper shelf of Cases 40, 41, memoranda of various kinds written on stones. Shelves 2 and 3. Boxes, and spoons; some of the former made of ebony and ivory, and the latter much carved and ornamented. In Cases 42, 43, on Shelves 1 and 4, are baskets. Shelf 2. Tools chiefly made of bronze, and models of similar instruments, several of them inscribed with the name of Thothmes III., a king of the 18th dynasty. Shelf 3. Carvings in bone, ivory, and wood. Cases 44, 45. On Shelf 1, baskets made of palm-leaves. Shelf 2. Musical instruments, including harps, flutes, cymbals, and *sistra*, games and playthings, such as draughtsmen, dice, dolls, and balls. Shelves 3, 4. Linen cloths of various colours.

III. SEPULCHRAL SECTION.

The preparations for embalming the dead, and ceremonies at funerals, were looked upon as matters of great importance by the Egyptians, and large sums of money were spent upon the sepulchral rites. There were several modes of preparing the mummies, varying not only at different periods, but also with the rank and wealth of the person to be interred. The more costly process was as follows:—The brain having been extracted, and the viscera removed through an opening cut in the left side with a stone, the body was, in earlier times, prepared with salt and wax, in later times, steeped or boiled in bitumen; then wrapped round with bands of linen, sometimes 700 yards in length; various amulets being placed in different parts, and the whole covered with a linen shroud, and sometimes decorated with a network of porcelain bugs. It was then enclosed in a thin case formed of canvas, thickened with a coating of stucco, on which were painted figures of

divinities and emblems of various kinds, as well as the name and titles of the deceased, and portions of the Ritual of the Dead. The whole was then enclosed in a wooden coffin, and sometimes deposited in a stone sarcophagus.

Cases 46-51. Various mummies and coffins; the most remarkable being part of the mummy-shaped coffin of King Men-ka-re, the Mycerinus of the Greeks, builder of the Third Pyramid. This is not only the oldest coffin in the collection, but one of the earliest inscribed monuments of Egypt. Near it is part of a body, supposed to be that of the king, found in the same pyramid. A small Græco-Egyptian mummy of a child from Thebes; on the external wrapper is painted a representation of the deceased.

The principal mummies and their coffins are placed in two rows in the central part of the room. The most important are the following:—

Case 67. Mummy and coffin of Katb-ti, a priestess of Amen-ra.

Case 68. Coffin of Har, incense-bearer of the temple of Num-ra.

Case 69. Very fine mummy of Harsontiof, high priest of Amoun; on the soles of the sandals are represented Asiatic captives. The outer case is in the corner of the room, in Case 27.

Case 70. Mummy of Har-em bhai, richly painted, and the coffin of Enantef, a king anterior to the 12th dynasty.

Case 72. Coffin of Ten-amen, an incense-bearer at Thebes. The face is of dark wood, inlaid with glass.

Case 74. Mummy of a Græco-Egyptian youth, whose portrait is placed on the head, painted on cedar.

Case 76. Mummy and coffin of a Græco-Egyptian girl, named Tphous, daughter of Heraclius Soter; on the coffin is a Greek inscription, recording her death in the 11th year of Hadrian, A.D. 127.

Cases 77 and 90, in the centre of the room. Two large wooden coffins of the Roman period. One is that of Cleopatra, of the family of Soter, the other of Soter himself, an archon of Thebes, in the reign of Trajan.

In the upper part of the cases just mentioned are placed personal ornaments, amulets, and scarabæi, chiefly found with the mummies. The scarabæi frequently bear the names of kings, showing probably that the persons interred had borne office under those monarchs. The most remarkable are some small scarabæi in Case 95, with the names of Cheops and Kephren, the kings who built the Great and the Second pyramids, and several large scarabæi of the reign of Amenoph III.; one (No. 4095) recording the number of lions slain by the king within a certain period; the other (No. 4096) relating to his marriage with Queen Taia, and the extent of his dominions.

Returning to the Wall-cases, we find mummies of sacred animals as follows:—Cases 52, 53. Mummies of cynocephali, jackals, and cats. Cases 54, 55. Mummies of sacred bulls and of rams, the heads and principal bones only embalmed. Cases 56, 57. Mummies of the Ibis, sacred to Thoth; and specimens of the cone-covered pots in which they were deposited. Case 58. Mummies of crocodiles,

emblems of Sebak, and of snakes, emblems of Isis. Case 60. Mummies of snakes and fish.

In Cases 61, 62, are specimens of unburnt bricks, some stamped with the names of kings of the 18th and 19th dynasties.

Cases 63, 64. Fragments of mummy-coffins and sepulchral tablets.

Over the cases on the East and West sides of the room are placed casts from sculptured and painted bas-reliefs, at the entrance of the small temple of Beit-Oually in Nubia. One represents the victories of Rameses II. over the Æthiopians; the other the victories of the same monarch over some Asiatic nations.

SECOND EGYPTIAN ROOM.

The Egyptian antiquities are placed on the East side, the other being at present occupied by the Temple Collection.

EGYPTIAN ANTIQUITIES.

These are further illustrations of the Sepulchral remains of Egypt, of which the larger portion is placed in the First Egyptian Room.

Cases 1-11. Sepulchral tablets of painted wood, small models of sarcophagi and mummies, and boxes for holding sepulchral figures as well as a large collection of the figures themselves. The latter are formed of wood, alabaster, stone, or porcelain, and have inscribed upon them a religious formula, as well as the name and titles of the deceased. They are supposed to have been deposited in the tombs by the relatives of the person who was buried. Some of the figures in the collection have the names of Sethos I., Amenoph III., and other kings. Cases 10, 11. On the central shelves are models of the funeral boat in which the dead were conveyed to the sepulchres.

Cases 12, 13. Sets of sepulchral vases, four in number, in which were placed the viscera of the dead, divided into four portions, and separately embalmed; their covers are formed into the heads of the four Genii of the Amenti, to whom the respective portions were dedicated.

Cases 14-19. Wooden coffins, elaborately ornamented, and a wooden case painted black and yellow, which contained a set of vases.

Cases 20, 21. Sepulchral vases similar to those already described.

Cases 22, 23. Cones or bricks stamped with inscriptions, containing the names of functionaries, and which probably formed part of the construction of the tombs. Inscriptions written on fragments of pottery, in the Greek and Enchorial characters, chiefly receipts for payments during the Roman period.

Cases 24-28. Wooden figures of Ptah Sochari, and Osiris Pethompentes, made hollow to enclose the papyri deposited in the tombs.

In one of the table-cases, in the middle of the room, are placed various objects in porcelain and glass, principally from the coverings of mummies. In the other table-case are at present placed small Assyrian antiquities, which it is proposed shortly to remove.

TEMPLE COLLECTION.

On the West side is placed a collection of antiquities, bequeathed to the British Museum in 1856 by the late Hon. Sir William Temple, K.C.B., Her Majesty's Minister at the Neapolitan Court. The collection is exhibited as a separate series, both as a more fitting acknowledgment of so munificent a bequest, and as giving in this form a more complete idea of the general character of the monuments obtained from a district of much importance in ancient times. A few of the objects were discovered in the Southern portion of ancient Etruria; but the majority belong to that large region of Lower Italy, which, prior to the Roman dominion, was extensively colonized and highly cultivated by the Greeks, and thence received the name of *Magna Græcia*. They comprehend, therefore, specimens of the arts of three different races, the Etruscans, Greeks and Romans. The most interesting articles are placed on tables, constructed for the purpose, in the middle of the room; the remainder are distributed in wall cases under the heads of sculpture, terracottas, painted vases, glass, metal-work, frescoes, &c. The present description commences from the South end of the room.

The first table is supported at each end by a marble *trapezophoron*: one of these, representing a Cupid holding a bird, is of original and tasteful design. At the South side of the table is a group, in alto-relievo, of two Satyrs, which, like the *trapezophora*, is of Græco-Roman style. On the North side is a Roman mosaic, representing a Sacrifice: in common with most of the mosaics in this collection, it has been considerably restored. In the centre of the table, upon another mosaic, stands a Greek terracotta *crater* or vase for mixing wine, of unusual magnitude, and decorated on the neck with a bas-relief of a chariot-race; at each end of the table is a Roman alabaster vase or *urn*, one of which has a very beautifully sculptured handle; and at the angles are four Greek *rhylons*, or drinking horns, one of which, in the form of a mule's head, is remarkable for its good workmanship and perfect preservation.

The central, or principal table, is also supported at the ends by *trapezophora*, and adorned, on the top and on each side, with mosaics. The mosaic in front is divided into eight compartments, each representing a fish. In the middle of the table is a magnificent *crater*, which is the largest Greek painted vase in the British Museum; at the sides of the table are six smaller vases, or vessels, of painted or glazed earthenware, or of glass, remarkable either for beauty of design,

or rarity of fabric; and at each end stands a painted vase, of unusual but graceful form.

The third, or most Northern, table is constructed similarly to the first, but is supported at one end by a small Caryatid figure, at the other by an ornamental pilaster. The South side is decorated with another mosaic representing a Sacrifice, and the North with a bas-relief, exhibiting a figure of Ceres receiving offerings. On the top of the table is a plain mosaic, in the middle of which stands a Roman marble cinerary urn; and at the ends and sides are six objects in bronze, of which the statue of the Infant Bacchus is remarkable for its beauty, the two horses' muzzles for their rarity, and one of the helmets for the unusual preservation of its details and fittings.

In the middle of the room, over the stove, is placed a Greek bronze cuirass, of remarkably fine workmanship.

The description proceeds next to the objects arranged round the sides of the room, of which the most remarkable only can be here enumerated.

Beside the South door is a bust of a laughing child, which has been considered Roman, though it may possibly rather be a production of the Renaissance school.

The adjoining Cases, numbered 33-36, contain minor specimens of sculpture, architectural or decorative fragments, and inscriptions. They belong chiefly to the Roman period, though some are of the class described as Græco-Roman. Their subjects, and, whenever known, their sites of discovery, are indicated on their pedestals, or on the labels attached. In Case 33 is an inscription, on a monumental tablet, which, though imperfect, is of considerable interest, having originally, as it is believed, been dedicated to the memory of Vitruvius, the celebrated writer on architecture. On the upper shelves of Cases 35, 36, is a collection of terracotta masks, and antefixal ornaments, designed to cover the ends of the roof-tiles over the external cornice of a building. In Case 35 are two Roman weights, and in 36 a mutilated, but very beautiful bas-relief, of Ariadne sleeping on a rock.

Case 37. Roman terracotta lamps, variously ornamented in bas-relief.

Cases 38, 39. Small terracotta figures and fragments, chiefly of Italo-Greek workmanship; amongst them, a jointed doll; and underneath, two Etruscan cinerary urns, partially coloured, with bas-reliefs in front, and recumbent figures of the dead upon their covers.

Cases 40, 41. Terracotta vases, either perfectly plain, or with unglazed colours. They are in some instances Greek, in others Roman, and designed for various uses. The most curious and elegant are the Greek *rhytons*, or drinking horns, terminating in animals' heads, the mouths of which were pierced for the passage of the wine.

Cases 42, 43. A shelf of the red Roman earthenware with moulded reliefs, sometimes called Samian, sometimes Aretine. Another shelf, with small vases and lamps covered with a vitreous glaze of some rarity.

In the lower half of these Cases commences the series of Greek

painted fictile vases, which is continued through the next eight Cases (44-51). The whole have been arranged under a chronological classification, exhibiting the progress of the ceramic art through five periods, which are approximately defined by the dates inscribed on the labels within the Cases. The first period, on the middle shelf in Cases 42, 43, is that of the style commonly termed Phœnician, or Noloano-Egyptian, in which animals and human figures are rudely painted in dark brown or maroon colours, on a pale yellow clay. On the two lower shelves of the same Cases are the vases of the Second, or archaic Greek period, formed of pale or reddish clay, and decorated with black glazed figures of severe and, in some cases, rather grotesque design, with incised outlines. Cases 44, 45, contain the vases of the Third, or finest period, with the figures left to the natural red of the clay, and the backgrounds painted black. The most beautiful specimens, which were discovered at Nola, are remarkable for the brilliant preservation of their glaze. Cases 46, 47. The vases of the Fourth period, in the upper part of these Cases, though rich and generally elegant in design, are inferior in execution to those of the preceding class. In the lower part of these Cases, and in the whole of Cases 48-51, are vases chiefly of the Fifth period, which exhibits the gradual decline of the art, both in the coarseness of its designs, and inferiority of its mechanical fabric, till about the time of the Roman conquest of Greece, when it appears altogether to have ceased. The earlier vases are generally placed on the upper shelves, the later on those below.

Cases 52, 53, contain specimens of glass, many of which were manufactured in Egypt or Phœnicia, and imported into Magna Græcia, both in the Greek and Roman periods. Other specimens are purely of Roman fabric, amongst which may be remarked six small figures of birds, and a cinerary urn, in the form of a child's cradle.

Cases 54, 55. On the middle shelf is a small collection of gold and silver articles, including a fine gold necklace from an Etruscan tomb, and some elegant silver vases. With these are placed several Roman gems, chiefly set in rings.

The upper part of these cases contains bronze bells and vases, and six helmets from Magna Græcia and Etruria; the lower part has a collection of armour and of culinary implements.

Cases 56, 57. In the upper part are small bronze figures, many of them ancient copies from celebrated statues; in the lower are personal ornaments, small altars, and sacrificial instruments. Case 58 contains bronze vessels, articles of furniture, &c. Case 59, candelabra, lanterns, and lamps, with a shelf occupied by vase-handles, another by weights, and the lower part by jets for fountains, and other objects. On the middle shelf of Cases 60, 61, are some bronze mirrors, such as were used by Etruscan ladies, the exterior, or convex side, being highly polished, and the interior, or concave, engraved with figures in outline. With these are Roman stamps, and a few minor objects. At the bottom of the same cases are locks, keys, &c.

On two shelves in Cases 60, 61, are collections of miscellaneous objects in iron and lead.

Against the adjoining pilaster is a *trapæphoron*, in form of a seated female panther, and on the table above, a bust in *giallo antico*, of uncertain title, perhaps Saturn, veiled.

Cases 62, 63, 64, contain miscellaneous objects. On the upper shelves are four fine remains of Roman fresco-painting from the walls of houses at Pompeii, which were added to the Temple Collection by the special direction of the King of the Two Sicilies, to whom, by the law of Naples, they rightly belonged. On the highest shelf are also some rare and curious pieces of amber, carved in an archaic style, and a small assortment of Roman unset gems. On the next shelf several minor specimens of fresco, some ivory and bone carvings, and some calcined remains of corn and fruit, exhumed at Pompeii. Below these a collection of red earthenware vases from Sicily, of a late period; a variety of small glazed terracotta vases and figures, supposed to have been made in the middle ages from ancient moulds; and specimens of Venetian glass.

Beside the door is a beautiful marble bust of a goddess or woman, of Græco-Roman style, with remains of colour on the hair.

FIRST VASE ROOM.

This room, and part of the next, contain the collection of Painted Fictile Vases, discovered in Italy, Greece, and the adjacent islands, and commonly, though not very correctly, known by the name of Etruscan. It has been chiefly formed by the acquisition of the collections of Sir William Hamilton and Mr. Burgon, and by individual purchases made at the sales of the Prince of Canino, M. Durand, and others. It is arranged in two series;—(1) The vases found in Etruria and Magna Græcia; (2) Those from Greece and the Greek islands.

I. VASES FOUND IN ETRURIA AND MAGNA GRÆCIA.

Cases 1-5. Shelves 1-3. Vases of the style mentioned in the description of the Temple Collection as of the class frequently called Phœnician, or Nolano-Egyptian, with brown figures, chiefly of animals, on pale grounds, and with maroon ornaments and incised lines. Shelf 4. Very early Italian ware, of a dark brown colour. A vessel from Albano (No. 1) is in the form of the *tugurium*, or rustic cottage of the primitive inhabitants of Italy, and contained burnt bones.

Cases 6-11. Shelves 1 and 4. Etruscan ware, black throughout; in some instances ornamented with friezes of figures, impressed from a cylinder. Shelf 2. Vases of early Greek style, with brown or black figures relieved by incised lines. Shelf 3. *Hydriæ*, or water-vases, in a more advanced style of painting, exhibiting black figures on a bright red ground, and subjects chiefly relating to heroic personages, such as Jason, Achilles, Hercules, &c.

Cases 12-19. Shelves 1 and 4. Black Etruscan ware. Shelves 2

and 3. *Hydriae*. The upper vases are ornamented with subjects principally relating to the *Hydrophoria*, or water-drawing; the lower exhibit scenes from the life and labours of Hercules.

Cases 20-25. Shelves 1-3 Small vases, similar in style to the last, consisting of shallow and deep cups; *lekythi*, or oil-bottles; *masti*, in the shape of human breasts; and vessels in the form of heads, legs, &c. In 24, 25, is an Etruscan stand or tray for small vases, &c.

Cases 26-29 Small vases, with black figures on a red ground.

Case 30. Italian imitations of early Greek vases, chiefly from Vulci.

Cases 31-41 exhibit a more advanced style of execution, with red figures carefully designed on a black and highly glazed ground. The vases belong to the finest period of Greek art, and were chiefly found at Nola.

Cases 42-49. Larger vases of the kind just mentioned. On Shelf 2 are chiefly *Crateres* and *Amphoræ*, on Shelf 3, *Hydriae*.

II. VASES FOUND IN GREECE AND THE GREEK ISLANDS.

In Cases 50-60 are vases presenting similar varieties to those already described, but all found in Greece or the Greek islands. They are arranged in an inverse order, so as to bring the earliest in juxtaposition to those of similar workmanship found in Italy, and the more finished specimens next to those which have just been described.

Cases 50, 51. Vases with red figures on a black ground, among which should be noticed a *lekythus*, representing Venus, Cupid, and some allegorical figures, a *pyxis* (No. 2923), decorated with Cupids and other figures in white and blue; and a small *œnochoë* (No. 2933), on which is a crawling boy.

Cases 52, 53. Vases with black ornaments on a white ground, and polychrome vases, belonging chiefly to the third or fourth century B.C., with figures drawn in various colours on a white ground, which represent commonly Orestes and Electra at the tomb of Agamemnon.

Cases 54, 55. Vases, principally *lekythi*, with black subjects on red grounds, and vases of ancient style from Athens and Corinth, ornamented with birds, &c., in reddish-brown, on a fawn-coloured ground.

Cases 56-60. Vases of the earliest style, with geometrical ornaments; in Case 60, eight of the celebrated *amphora* from Corfu (Coreyra), which contained the wines exported from the Adriatic.

In the centre of the room are exhibited select vases with paintings on both sides, corresponding generally in arrangement with those in the side-cases.

Over Cases 36-55 are painted fac-similes, by Signor Campanari, of the walls of an Etruscan tomb at Tarquinii, decorated with a double frieze; in the lower are represented dances and entertainments, and in the upper, athletic games, as leaping, running, chariot-racing, hurling the *discus*, boxing, and the armed course; above is a large vase and two persons at an entertainment. The side of entrance of this tomb, decorated with two panthers, is represented above the Cases 26-35, and the roof, which is chequered, over Cases 6-25.

Over Cases 1-5, 56-60, are paintings from another tomb at Tarquinii; that above 1-5, represents a female paying the last offices to an old man stretched out on a bier; that above 57-60, two men drinking and dancing. Close to these are the ends of the same tomb, on one of which are men dancing, and playing on the double flute.

SECOND VASE ROOM.

The contents of this room, as they are intended shortly to be rearranged, are not at present described in any detail.

The Painted Vases are of the later style of Greek art (about 350—150 B.C.), chiefly found in Apulia, Lucania, and the Basilicata, in the South of Italy. They are ornamented with red figures on a black ground, which is dull, and often lead-coloured. The ornaments are florid, and the forms of the vases less simple than those hitherto described. The subjects represented mostly relate to the Dionysiac festivals, to Venus and Cupid, or to funeral offerings.*

At the South end of the room is a series of terracotta bas-reliefs, chiefly from the Townley Collection; they are of Græco-Roman style, and originally formed decorations to the walls of Roman buildings.

The West side of the room, and a table-case in the middle, are occupied with the collection of Greek and Roman terracottas, lamps, and glass.

BRONZE ROOM.

This room contains the collection of Greek, Etruscan, and Roman Bronzes, with the exception of such as have been found in Great Britain, which are placed in the British room. It is chiefly composed of the Sloane, Hamilton, Townley, and Payne Knight collections, to which additions have been made from time to time by presentation or purchase.

The middle shelves on the East side of the room (Cases 1-30) are occupied by bronze figures which have been classed mythologically. The Greek names of the divinities are indicated on the labels by capital letters, the Latin by Italics.

In Cases 1-11 are placed the twelve principal classical divinities, known as the Olympic Gods. On the upper and lower shelves are leaden sepulchral urns, architectural fragments, and miscellaneous vases.

* A full catalogue of the collection of vases is in progress of publication; the first volume, comprising Nos. 1-1241, may be had in the Principal Librarian's office.

Cases 12-15. The Dionysiac or Bacchic cycle, and Cupid.

Cases 17-19. Various minor divinities, such as the Muses, the Deities of Health, the Primeval Gods, the Divinities of the Lower World, the Gods of Destiny, the Gods of Light, the Winds, the Gods of Water, the Gods of the Country, the Lares, or House-gods, the Personifications of States and Cities, and Allegorical Divinities

Cases 20-22. Divinities foreign to the classic Mythology, such as the Gods of Early Italy, among which are some rude figures from Sardinia, supposed to be Phœnician, and early Etruscan gods. Oriental Divinities, adopted by the Romans from Egypt and Asia Minor.

Cases 23-26. Heroes, the principal of whom is Hercules.

Cases 27-30. Real personages; and fragments of statues.

Cases 31-35. Figures of animals.

Cases 36-41. Arms and armour, offensive and defensive.

Cases 42, 43. Etruscan candelabra, terminating above in figures or groups. The lamps were suspended from the branches.

Cases 44-47. The contents of a very ancient Etruscan tomb, in the necropolis of Vulci, known as "La Polledrara." They consist of a stone figure, a bronze bust, bronze and terracotta vases, ostrich eggs engraved and painted, and several Egyptian porcelain bottles.

Cases 48, 49. Roman candelabra, the lamps were placed on the top.

Cases 50-60. Lamps and vases. Cases 50-52. Roman lamps of various forms. Cases 53, 54. Vessels for holding oil or unguents, some in the form of heads. Cases 54-57. Vases of various kinds, and detached handles of vases. Cases 58-60. Bronze *cista*, to contain articles for the toilet. Mirrors of various forms.

Table-case A. Implements and utensils, chiefly Roman, such as locks, keys, weights, stamps, knives, spoons, writing materials, &c.

Table-case B. Personal ornaments, chiefly Etruscan and Roman, such as bracelets, brooches, rings, hair-pins, and necklaces.

Table-case C. Horse trappings, and portions of armour. Among these should be specially noticed "The Bronzes of Siris," or two shoulder-pieces of Greek armour, of the finest workmanship, stated to have been found in 1820, near the River Siris, in Magna Græcia; bas-reliefs in silver, supposed to have formed part of an Etruscan chariot, found at Perugia; and a series of handles and ornaments, which have been attached to bronze vases.

Table-case D. Bronze mirrors.

In two large cases on each side of the room are the following select bronzes, remarkable for size or workmanship:—

Case E. In the centre, an Etruscan bronze vase, with an engraved frieze round the upper part; on each side a large bust, and in front four smaller ones. In the side compartments, two Etruscan *cista*, engraved with mythological subjects, and two busts, below, four figures of fine Greek workmanship, found at Paramythia in Epirus.

Case F. In the centre a Roman seat inlaid with silver; on each side a large bronze figure. In the side compartments two small busts, two inscribed helmets, and four mythological figures. Both the

helmets were found at Olympia in Greece, having been dedicated to Jupiter ; the first by Hiero I., tyrant of Syracuse, from the spoils taken from the Etruscans at the naval battle, off Cumæ, B.C. 472 ; the other by the people of Argos, from the spoils of Corinth ;

BRITISH AND MEDIEVAL ROOM.

This room contains two collections :—the British, consisting of Antiquities found in Great Britain and Ireland, extending from the earliest periods to the Norman Conquest, and the Medieval, comprising all remains of the Middle Ages, both English and Foreign.

BRITISH COLLECTION.

This Collection is arranged, as far as possible, in chronological order, as follows :—

Cases 1–42. British Antiquities, anterior to the Romans.

Cases 43–75. Roman Antiquities found in Britain.

Cases 76–97. Anglo-Saxon Antiquities.

BRITISH ANTIQUITIES.

The remains of the inhabitants of the British islands, previous to the Roman invasion, embrace the *Stone*, *Bronze*, and a portion of the *Iron* Period of Northern Antiquaries. They have, for convenience, been classed according to their materials, and in the order corresponding to that of the supposed introduction of such materials into this country.

Cases 1–4. Implements known as stone celts. They appear by analogous examples, still in use among nations in a savage state, to have been mounted in split wooden handles, and bound round with leathern thongs, so as to form axes.

Cases 5–9. Flint knives and arrow-heads, found chiefly in Ireland.

Cases 10–12. Various stone implements, viz.:—Stone hammers, or axe-heads, pierced to receive a wooden shaft; they have been occasionally found with bronze weapons, and appear to be of a later date than the stone celts. Oval pebbles, which may have been sling-stones. Small sharpening stones or hones, pierced at one end for suspension. Circular pierced disks, which have been used as beads, or as whorls for the spindle. On the lower shelf are models of six stone cromlechs, or sepulchres.

Cases 13–25. Implements and weapons made of bronze, a mixed metal, compounded of about nine-tenths of copper to one-tenth of tin. The sites of discovery are marked on the objects themselves.

Cases 13–15. Illustrations of early British Metallurgy. Lower Shelf. Stone mullers or hammers, which have been employed in

ancient copper mines to break the ore : cakes of copper and bronze : stone mould for making rough bronze celts, and casts of moulds for making bronze swords. Middle Shelf. Bronze moulds for casting celts of various forms ; unfinished and imperfectly-formed celts from various localities, and lumps of copper found with them.

Cases 16-20. Bronze implements, commonly called celts, from the Latin *celtis*, a chisel, which appear to have been affixed to wooden handles. They are arranged, according to their forms, into classes.

Cases 21, 22. Middle Shelf. Blades of bronze daggers and knives, of which the handles were of wood, horn, or bone. Lower Shelf. Bronze swords, among them some fine specimens from the Thames.

Cases 23-25. Bronze sword, spear-head, celt, and pin, found together in the Thames. Ends of sword-sheaths ; bronze shield and sheath, found in the Isis, near Dorchester. Shield found in the Thames. Bronze spear-heads, some with rivet holes, in which a wooden peg appears to have been fixed ; others without rivet holes, but with loops at the side, or piercings in the blade, for thongs.

Cases 26-32. Early pottery found in Tumuli. The larger urns have contained burnt ashes ; the smaller may have been used as drinking cups at the funeral feast. The most curious urn was found in a barrow on the banks of the river Alaw, Anglesea, and is supposed to have contained the ashes of Bronwen the Fair, aunt to Caractacus, who died about A.D. 50.

Cases 34, 35. Urns found in Jersey, Ireland and Scotland, the Scotch generally more elaborately ornamented than the English. Near them are brooches and hair-pins found in Ireland, of an age probably subsequent to the Christian era.

In Cases 36-42 are placed various antiquities found in England, Scotland and Ireland, chiefly of bronze, and characterised by a peculiar style of ornament, and frequently by enamel. They are probably late Celtic, of about the time of the Roman invasion of England. In Cases 36, 37 is a fine bronze shield, with enamelled ornaments, found in the Thames, near Battersea, and several antiquities from Ireland. In Case 38 a torc, and a pair of massive armlets, found in Scotland. Cases 39, 40. Horse-trappings and a sword found at Stanwick, in Yorkshire, during excavations made by the Duke of Northumberland, by whom they were presented. Cases 41, 42. Similar trappings from Polden Hill, Somersetshire, and Westhall, Suffolk.

ROMAN ANTIQUITIES FOUND IN BRITAIN.

These differ little from the Roman remains found in other countries. Some of them were no doubt imported, but the greater part must have been made in some of the flourishing cities founded by the Romans, who were more or less masters of this country for upwards of 400 years.

Cases 47-51. Middle Shelf. Several groups of glass and earthenware vessels, discovered together in Roman tombs. On the upper

and lower shelves, Roman vessels of coarse earthenware, principally employed as cinerary urns. Over the cases, two large *amphoræ*, the necks of which have been broken off to admit urns, like rude sarcophagi.

Cases 52, 53. Specimens of Roman earthenware, found on the site of the kilns in which they were manufactured. They are generally "castaways," ill-made or imperfect.

Cases 56, 57. Roman pottery of various kinds. The localities in which the specimens were found are inscribed upon them as far as possible. Underneath: Roman roof, flue, and draining tiles.

Cases 58, 59. Roman lamps variously ornamented. Two specimens of earthenware with a yellow vitreous glaze. Roman red moulded ware, commonly called Samian. The finer kind, known as Aretine ware, was made chiefly at Aretium in Italy; the coarser in Germany and Eastern Gaul, and imported into England. A fragment of a mould may be seen in Case 63; and a type for impressing the mould.

Cases 60-63. Plain Samian ware, probably the ware employed for domestic purposes. The specimens are generally stamped with potters' names. Underneath: Roman *Mortaria*, or pounding-vessels.

Cases 64-75. Miscellaneous Antiquities. In Case 64, a vase turned in Kimmeridge coal, and the waste pieces found on the site of the manufactory on the coast of Dorsetshire. Clay moulds for counterfeit coins. Case 65. Glass vessels. Cases 66, 67. Brooches and other personal ornaments. Cases 68, 69. Bronzes, among which may be noticed a fine statue, found at Barking Hall, Suffolk. Case 70. Antiquities discovered at Ribchester, in Lancashire. On the upper shelf, a bronze head of the Emperor Hadrian, found in the Thames. Cases 71-75. Edicts granting privileges to some of the auxiliaries serving in Britain under Trajan and Hadrian. Votive offerings, small figures, etc.

In Table-case D are placed Roman Antiquities discovered in London, forming part of the collection made by Mr. Roach Smith. They consist of statuettes, personal ornaments, implements of various kinds, such as knives, *styli* for writing, fragments of glass and pottery, leather sandals, and other remains of the Roman occupants of London.

ANGLO-SAXON ANTIQUITIES.

These antiquities, which have been chiefly found in ancient cemeteries, belong for the most part to the earlier periods of the Heptarchy. They show that both burying and burning the dead were practised in England by the Saxons.

Cases 76-80. On the upper shelf are black sepulchral urns, found chiefly in Norfolk and Suffolk. On the lower shelf of these and the following Cases are tablets bearing antiquities discovered by Dr. Bähr in Livonia and Courland, of about the same age as the Saxon antiquities, and placed here for comparison.

Cases 81-87. Various Saxon weapons, such as swords, spearheads, and bosses of shields. A bucket of wood with bronze mountings. A Danish sword found in the River Witham. A bronze bucket, which was discovered full of coins of the kings of Northumbria.

In Table-case E are placed personal ornaments of various kinds, and a series of swords and spears discovered in the Thames. The latter formed part of Mr. Roach Smith's collection

MEDIEVAL COLLECTION.

This Collection is arranged with reference partly to the material of which the objects are formed, partly to the use for which they were intended. A large portion is in course of re-arrangement, owing to extensive additions.

Cases 88-98. METAL WORK, consisting of armour and arms, Church furniture, and other objects about to be re-arranged.

Cases 99-101. PAINTINGS. Portions of the frescoes in St. Stephen's Chapel, Westminster, executed in the latter half of the 14th century.

Cases 104, 105. HORODEICTICAL INSTRUMENTS, consisting of astrolabes, dials, and watches of various kinds.

Cases 108-115. SCULPTURE AND CARVING, in various materials, but chiefly in ivory, the specimens of which are arranged, as far as practicable, in chronological order. The earlier examples are generally writing tablets or portions of the bindings of books. Those of the 13th, 14th, and 15th centuries are principally tablets for devotional purposes. The later carvings are of miscellaneous character.

In Table-case F are placed other specimens of Sculpture: on one side are early writing tablets or diptychs, mirror-cases, combs, chessmen and draughtsmen: on the other are vases of rock crystal and jasper, and medallions in bronze and silver.

In Table-case G are ENAMELS—German enamels of the 12th and 13th centuries; French enamels, made at Limoges, during the same period; Italian painted enamels; others painted at Limoges during the 16th and 17th centuries; a few specimens of English enamelling and jewelry, among which may be noticed the signet ring of Mary, Queen of Scots; knives ornamented in various ways.

Cases 116-121. ENGLISH POTTERY.—On the upper shelves are placed green and brown glazed vessels of coarse manufacture, and of various dates, from the 13th to the 16th centuries. Middle shelf. Ornamental earthenware and porcelain, including two porcelain vases made at Chelsea in 1762; a bowl made and painted at Bow, in 1760, by Thomas Craft, being the only specimen which can with certainty be referred to that manufactory; a copy of the Portland vase, made by Wedgwood; several Wedgwood medallions, and specimens of English delft. On the lower shelf, a series of ornamental paving and wall tiles, varying in date from the 13th to the 16th century.

Cases 122-125. VENETIAN AND GERMAN GLASS.—The former was made during the 15th, 16th, and 17th centuries, at Murano, one of the islands on which Venice is built, by manufacturers who enjoyed considerable privileges, but were forbidden, on pain of death, to reveal the secrets of their art. This glass is peculiarly elegant in shape, and from the absence of lead, very light in weight. The older specimens

are generally of plain white or coloured glass, with borders, coats of arms, or figures, painted in enamel, and enriched with gold. Some are frosted all over; others (*vasi a ritorti di latticinio*) ornamented with lace-work formed by threads of opaque white glass placed spirally, and occasionally enriched by intervening bands of coloured glass. Another variety (*vasi a reticelle*), is ornamented with a net-work formed by diagonal white threads enclosing a bubble at their intersections. The German glass is heavier than the Venetian in substance, and more clumsy in form. It was made during the 16th and 17th centuries, and is generally enamelled with figures or coats of arms. A very usual design is the Imperial eagle, bearing on its wings the arms of the states and cities which formed the Holy Roman Empire.

Cases 125-136. ITALIAN MAJOLICA.—This enamelled earthenware derives its name from the Island of Majorca, whence it is supposed to have been first imported into Italy, though it does not appear whether it was made in the island, or brought thither from Spain. The art was cultivated in some of the smaller states of Central Italy. Specimens are here exhibited, made at Faenza, Gubbio, Pesaro, Castel Durante, Urbino, Deruta, Caffagiulo, Rimini, Padua, Sienna, and Venice. The earlier, which date from A.D. 1480—1510, are large dishes enamelled on one side only, and painted either in strong bright colours, or in blue and yellow; in the latter case the yellow has a metallic reflection, or iridescence. The next class, dating from about A.D. 1510—1525, is smaller in size, frequently ornamented with arabesque borders, and with metallic yellow and ruby. The third, A.D. 1530—1550, is painted with subjects occupying the whole of the plate, and generally taken from Roman mythology; the colours are bright, rarely iridescent, and with a great preponderance of yellow. In the next class, A.D. 1560—1580, the drawing deteriorates, the colouring becomes dull and brown, and the subjects are frequently enclosed in arabesque borders on a white ground. In the next century Majolica almost entirely disappears, having been probably driven out of esteem by Oriental porcelain.

Cases 136-139. FLEMISH STONEWARE.—This is a hard dense pottery, well suited to domestic purposes, and sometimes richly ornamented. It was made in the neighbourhood of the Lower Rhine. There are three principal varieties. The first, consisting usually of cylindrical jugs, narrowing at the top, is a yellowish white, with ornaments well executed. The second is brown, decorated with coats of arms or figures under arches. The third is grey, with ornaments in relief, the ground being usually coloured blue, or dark maroon. Vessels of the second class were extensively imported into England during the 16th century, and are frequently found in excavations under old buildings.

ETHNOGRAPHICAL ROOM.

In this room are placed both the antiquities, and the objects in modern use, belonging to all nations not of European race. They are arranged in a geographical cycle which pro-

ceeds from East to West, commencing with China and terminating with the Eastern Archipelago.

In the centre of the room are placed the following objects :—

A Chinese bell, from a temple near Ningpo, cast in the reign of the late Emperor Taou Kwang, and presented by Her Majesty in 1844.

A model of a moveable temple, from the Carnatic.

Three large cases of dresses in use among the Esquimaux tribes, and other objects illustrative of the late Arctic expeditions, collected by Sir John Barrow, and presented by Mr. Barrow.

A table-case of Mexican antiquities from Mr. Young's collection.

Against the pilasters are placed the following objects :—

An inland Indian cabinet.

A figure of the Burmese Idol Gaudma, and an impression of his foot.

A bronze figure of Pattinee Dewa.

A fountain from the Rohilla country.

The contents of the side cases are as follows :—

Cases 1-5. CHINESE EMPIRE AND JAPAN. On Shelf 1 of Cases 1, 2, are clothes and military accoutrements and weapons. On Shelf 2 statues and groups of divinities and animals, in bronze, steatite, porcelain, and other materials. On Shelf 3 articles of domestic use, such as mirrors, scales, and compasses. In Case 3 are gilt figures of a male and a female divinity, taken from a private chapel at Canton. On Shelf 1 of Cases 4, 5, are musical instruments, of several kinds. Shelf 2, musical instruments, and specimens of glass and enamel. Shelf 3, porcelain and lacquered work.

Cases 6-9. INDIA AND BIRMAH.—On Shelf 1 of Cases 6, 7, are figures in marble and bronze, chiefly of the Buddhist Divinity Gaudma, from Birma. On Shelf 2, Buddhist Idols in bronze. Shelf 3, weapons and inscribed bronze plates, being charters and grants of land. In Cases 8, 9, on Shelf 1, wooden Hindoo figures. On Shelf 2, figures of Divinities, in terracotta, alabaster, and bronze, a pack of Indian cards, and chessmen. Shelf 3, various objects, including ancient terracotta vessels found in cairns on the Neilgherry Hills. Over the cases are groups in bronze of Hindoo Divinities.

Cases 10-13. AFRICA.—On Shelf 1 of Cases 10, 11, wooden Idols from the Slave Coast. Shelf 2, weapons, &c. from Ashantee. Shelf 3, carved bowls formed from gourds, and a set of Abyssinian chessmen. In Cases 12, 13, on Shelves 1 and 2, specimens of cloth, and other objects, obtained from the Niger Expedition, and from the Slave Coast. Shelf 3, hats, saddles, &c., from various parts of Africa.

Cases 14-22. NORTH AMERICA.—Esquimaux dresses, models of boats, bows and arrows, stone weapons, and other articles.

Cases 23-34. MEXICO.—In Cases 23, 24, are figures in terracotta and stone, from Bullock's Collection and other sources. Cases 25-30. Antiquities excavated in the Island of Sacrificios, by Captain Evan Nepean. Cases 31-34. Mexican terracotta figures, from Mr. Young's Collection.

Cases 35-42. **SOUTH AMERICA.**—In Case 35 are some dried mummies, found in large jars in New Granada. Cases 36, 37, ancient terracotta vessels from Peru. In Cases 38, 39, objects of modern use, from Chili and Patagonia. Cases 41, 42, head dresses made of feathers, from the river Amazon, and objects from Guiana.

Cases 43-48. **NEW GUINEA AND THE LOUISIAD ARCHIPELAGO.**—Wigs, combs, ornaments, grass dresses, gourds, and other implements used by the Papuan races. They were chiefly collected by Capt. Owen Stanley, during the voyage of H.M.S. *Rattlesnake*.

Cases 49, 50. **FIGI ISLANDS.**—Clubs and weapons, fishing-nets, earthenware vessels, and specimens of cloth.

Cases 51, 52. **POLYNESIA.**—Implements and ornaments in use among the natives of Chain Island, Pitcairn's Island, Easter Island, and the smaller islands scattered over the Pacific Ocean.

Cases 53-56. **MARQUESAS AND SANDWICH ISLANDS.**—Specimens of cloth, ornaments, fishing implements, &c. In Cases 55, 56, idols and dresses made of brilliant feathers, formerly in use in these islands.

Cases 57-61. **SOCIETY ISLANDS.**—The contents of these Cases are chiefly from Otaheite or Tahiti, the principal island of the group, and consist of baskets, pillows, drums, fishing implements, and cloth.

Cases 62-65. **FRIENDLY ISLANDS.**—On the upper shelf, baskets ; on the lower, fishing-nets, models of canoes, &c.

Cases 66, 67. **NAVIGATOR ISLANDS AND NEW CALEDONIA.**—Clubs, axes of green stone, a tortoise-shell bonnet copied from an European pattern, and specimens of matting and cloth.

Cases 68, 69. **NEW ZEALAND.**—Clubs, warlike implements, boxes and other objects of wood, with elaborate patterns, and specimens of matting made by the natives from New Zealand hemp. Above the Case, the prow of the canoe of the celebrated chief Heki.

Cases 70, 71. **AUSTRALIA.**—Narrow wooden shields, bomarangs, clubs and hatchets, and other implements.

Cases 73, 74. **EASTERN ARCHIPELAGO.**—On the upper shelf are shields, quivers, and dresses of the Dyaks of Borneo.

On the two lower shelves are objects from New Zealand, presented by His Excellency Sir George Grey, K.C.B.

EDWARD HAWKINS.

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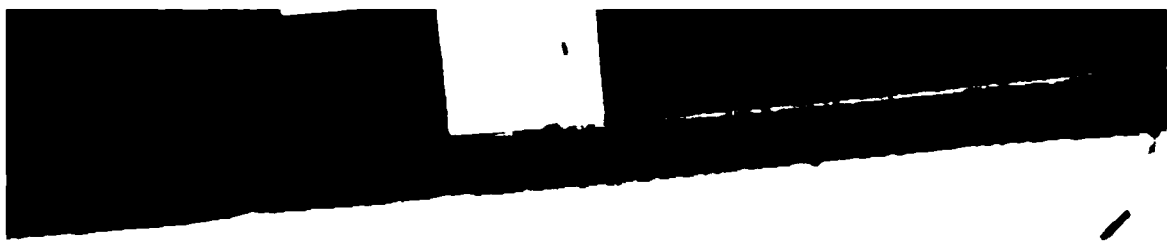
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